THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 810. LONDON, SATURDAY, MAY 6, 1843. PRICE FOURPENCE (Stamped Edition, 5d.)

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Athenæum Office, London. For France, and other Countries not requiring the postage to be paid in London, 28fr. or 1l. 2s. the year. To other Countries, the postage in addition.

[JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.]

KING'S COLLEGE, London.—BOTANY.—Professor EDWARD FORBES, F.L.S., will give the INTRODUCTORY LECTURE to his COURSE of BOTANY, at Three o'clock precisely, on MONDAY NEXT, the 8th inst. Any Gentleman presenting his card will be admitted to this Lecture.
May 3, 1843. J. LONSDALE, Principal.

CHEMICAL MANIPULATION.—The SUMMER COURSE of DEMONSTRATIONS will commence in the Operating Laboratory, on MONDAY, May 8, at Eleven, A.M., and will be continued at the same hour on each succeeding Wednesday, Friday, and Monday, till the termination of the Course, which will consist of Thirty Lessons of two hours each. Further information may be obtained on application at the Secretary's Office.
J. LONSDALE, Principal.
King's College, London, May 1, 1843.

MR. NORTH will commence his COURSE of LECTURES on the most important DISEASES of CHILDREN, on TUESDAY, May 9, at 10 A.M., at the MIDDLESEX HOSPITAL SCHOOL OF MEDICINE.—Inquire of the Secretary, at the Hospital; or of Mr. North, 18, King-street, Portman-square.

LECTURES on ITALIAN LITERATURE.—Signor GONZALES, L.L.D. of the University of Pavia, will deliver, in ITALIAN, a series of TEN LECTURES on ITALIAN LITERATURE, at Mons. A. Roche's Lecture-room, 29A, Lower Brook-street, Grosvenor-square. Admission will be confined to Ladies, for whose improvement in the Language and Literature of Italy the Lectures are specially intended. They will commence on MONDAY, the 8th of May, at Five o'clock, and be continued on every successive Monday, at the same hour. Tickets for the ten Lectures 1l. 10s. They may be obtained at Mons. A. Roche's; at Mons. Rolandi's, 20, Berners-street; and at Signor Gonzales's residence, 113, Albany-street, Regent's-park.

HORTICULTURAL SOCIETY of LONDON.—FOUR LECTURES on CHEMISTRY in its Applications to VEGETABLE PHYSIOLOGY and the ARTS of CULTIVATION, will be delivered in the Meeting Room of the Society by Mr. E. SOLLY, F.R.S. &c., Experimental Chemist to the Horticultural Society, on THURSDAY, May the 11th, 18th, 25th, and 1st of June, at 3 o'clock precisely. Fellows of the Society are admitted upon signing their names; all other persons by Tickets, which may be obtained at the Office of the Society, 21, Regent-street, price 10s. 6d. for the Four Lectures.
By Order of the Council.

HORTICULTURAL SOCIETY of LONDON.—EXHIBITIONS at the GARDEN.—The first Exhibition will take place on SATURDAY, the 13th of May; subjects for Exhibition must be at this Office, on Friday, the 12th of May, or at the Garden before half-past EIGHT o'clock, A.M., on the day of Exhibition.
The gates will be opened at One, P.M. Tickets are issued to Fellows at this Office, price 5s. each; or at the Garden in the Afternoons of the days of Exhibition, at 7s. 6d. each; but only to Orders from Fellows of the Society.—N.B. No Tickets will be issued in Regent-street on the day of Exhibition.
21, Regent-street.

EXHIBITION-ROOM WANTED, in the WEST END of LONDON. A Room about 100 feet in length by about 40 feet in width, and 20 to 25 feet high; or premises posterior to some public street (from which access could be had), that might be converted into a room of these dimensions.—Address A. B., 2, Edwardes-place, Kensington.

ARTISTS' BENEVOLENT FUND.—POSTPONEMENT of the ANNIVERSARY DINNER.—The lamented decease of his Royal Highness the Duke of Sussex having led to the POSTPONEMENT of the Royal Academy Dinner until the 6th of May, that being the dayappointed for the Anniversary Dinner of this Institution, would necessarily deprive the Fund of the attendance of many patrons of art and members of the Royal Academy; the Anniversary Dinner of the Artists' Benevolent Fund will, therefore, take place at Freemasons' Hall, on Saturday, the 20th of May;
The Right Hon. Lord JOHN RUSSELL, M.P., in the chair.
JOHN MARTIN, Secretary.
N.B. The tickets issued for the 6th will be received on the 20th of May.

LITERARY FUND SOCIETY, Instituted 1790, for the Protection and Relief of Authors of Genius and Learning and their Families who may be in Want or Distress, and Incorporated by Royal Charter 1818.
Patron—Her Majesty the Queen.
President—The Marquis of Lansdowne.
The FIFTY-FOURTH ANNIVERSARY FESTIVAL of this Corporation will take place in Freemasons' Hall, on WEDNESDAY NEXT, May 10.
His Grace the Duke of SUTHERLAND in the Chair.
Stewards.

W. H. Ainsworth, Esq.	The Lord Leigh.
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Tickets, 20s. each, may be had of the Stewards, and of the Secretary, at the Chambers of the Society, 73, Great Russell-street. The amount of Grants applied to the relief of distressed Authors, their Widows, and Children, during the past year, was 1,250l.; and the total amount applied by the Committee to these benevolent objects, from the foundation of the Society, is upwards of 23 000l. Donations and Subscriptions, in aid of the charitable purposes of the Institution, will be thankfully received and acknowledged by the Treasurers, John Griffin, Esq., 2, Bedford-place; Sir Henry Ellis, British Museum; William Tooke, Esq., 13, Russell-square; and by
OCTAVIAN BLEWITT, Sec.

THE QUARTERLY REVIEW.—ADVERTISEMENTS and BILLS for the forthcoming Number must be forwarded to the Publisher's by the 10th instant.
John Murray, Albemarle-street.

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RARE OPPORTUNITY.—Many thousand copies of a Supplementary Number of THE LAW TIMES, the adopted organ of the Magistracy and Legal Profession, will be distributed throughout the United Kingdom, in addition to the 2394 subscribers, whose names will be contained therein. A few Advertisements will be admitted into this Supplement, which should be forwarded *immediately*, as the space is limited. The following series of Lectures are now in course of publication in THE LAW TIMES, which comprises all Intelligence relating to the Making, the Administration, and the Practice of the Law, viz.:—
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DR. THOMPSON on FORENSIC MEDICINE.
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ROYAL GERMAN SPA, BRIGHTON, under HER MAJESTY'S especial Patronage.—The PUMP ROOM will OPEN for the Season on MONDAY, May 1.
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SUMMERLY'S
HAND-BOOK FOR HAMPTON COURT.

INJUNCTION AGAINST HENRY GREEN CLARKE, PUBLISHER and PRINTER.
WHEREAS a Bill in Chancery having been filed against the said Henry Green Clarke, of No. 66, Old Bailey, London, for committing various acts of Piracy in respect of Felix Summerly's Hand-book for Hampton Court—the Vice-Chancellor of England, this day, May 3rd, 1843, issued the following Injunction:—
VICE CHANCELLOR OF ENGLAND.
Wednesday, the 3rd day of May, 1843.
COLE v. CLARKE. } Cur'. Let an Injunction be awarded to restrain the Defendant, Henry Green Clarke, his agents, servants, and workmen, from printing, publishing, selling, delivering, or otherwise disposing of any copies or copy of a book called "The Royal Gallery, Hampton Court Palace, its Pictures, and their Painters: a Hand-Book Guide for Visitors," containing portions of articles or parts, passages or paragraphs, copied, taken, or colourably altered from a book called or entitled, "A Hand-Book for the Architecture, Tapestries, Paintings, Gardens, and Grounds of Hampton Court;" and from two articles in the periodical called the *Athenæum*, of the 4th day of June, 1842, No. 762, and of the 10th day of September, 1842, No. 778, respectively entitled "Alterations at Hampton Court, Ancient and Modern," and "Charles the First's Chapel at Hampton Court;" or from any or either of them, until the Defendant shall fully answer the Plaintiff's Bill, or this Court make other order to the contrary.

The Public are hereby cautioned against purchasing the said Work on Hampton Court, published by the said Henry Green Clarke, and advertised as one of his Series of Free Galleries of Art.

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With some Preliminary Notes and Statistics on Literature, Publishing, &c. in the United States, in reply to Mr. Alison, Mr. Dickens, &c. The following are just received:

1. The North American Review, for April: containing Articles on the Treaty of Washington, by Professor Jared Sparks; on Alison's Europe, by F. Bowen; on Meteors, by Professor Peirce; on the United States Exploring Expedition; and several others.

2. The Democratic Review, No. 58, 2s. 6d.: containing valuable Articles on the Oregon Territory, on Indian Biography, Public Finances, and General Literature; with a Portrait of Brownsons.

3. The American Biblical Repository, April: containing ten valuable Articles by the ablest Writers.

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LONDON, SATURDAY, MAY 6, 1843.

REVIEWS

The Rambles of the Emperor Ching Tih, in Këang Nan. A Chinese Tale. Translated by Tkin Shen, Student of the Anglo-Chinese College, Malacca. 2 vols. Longman & Co.

CHINESE literature is beginning to excite much attention in France, Germany, and America; the novels and the dramas of the Celestial Empire, independent of their interest as fictions, are justly regarded as undesigned expositions of the moral principles, social rules, and habits of thought belonging to an exclusive people, whose system of civilization, if not self-generated, is certainly self-developed. Although the tale now translated is inferior as a story to the Fortunate Union and several others which have already appeared in an English dress, it surpasses them in political value, for it is devoted entirely to illustrating the court and government of China, the position of its emperor, and the nature of the intrigues by which changes are effected in its cabinet. Although literary attainments are nominally the only qualifications for office in China—Senior Wranglers being alone eligible to the government of provinces, and First-Class men to the command of armies—weak monarchs are liable to surround themselves with unworthy favourites, holding no responsible situation, but yet, under the cover of imperial despotism, able to grasp the entire management of the administration.

Ching Tih, the hero of this romance, ascended the imperial throne when just entering on manhood; his youth rendered him an easy prey to the arts of a crafty eunuch, named Lew Kin, who directed his attention to state affairs, and while the monarch wasted his time in luxuries, continued to fill the principal offices with his creatures, and exhausted the finances by his rapacity. The means used to divert the young monarch from his duties, are exactly the same as those which the old Greek historians record as employed for similar purposes by the eunuchs in the courts of the ancient Kings of Persia:—

"Lew Kin, after his return to the palace, daily contrived by the help of seven men, who composed his party, schemes of amusement with horses, buffaloes, hawks, and hounds, with dancing, mirth, and music to delight the Emperor. They succeeded in teaching dogs to speak, horses to tread on swinging ropes, buffaloes to answer to the call, and hawks to transmit messages. They certainly accomplished wonders in this line, and not the young prince only was delighted with the exhibitions, but every one in the palace who saw them pronounced them to be surprising. The eunuch also caused several beautiful ladies to present wine, and sing, and practise every sort of seduction before his majesty, so as entirely to concentrate his affections upon them, insomuch that he came to regard it unnecessary to hold a court, or to attend to the public business. Even representations, which were presented for his decision, he had neither inclination or leisure to look at."

The misgovernment of Lew Kin and his creatures provoked insurrections in various quarters of the empire. Several young men of rank became captains of bands of outlaws; they were however not regarded as common robbers, because they professed to plunder none but tyrants, and declared that they would always redress the injuries of the oppressed; neither were they looked upon as rebels, for they professed to be in arms, not against their sovereign, but against the unworthy ministers who abused his name. Che Fan, one of these insurgents, soon collected so large an army that he deemed it necessary to prepare a code of laws for his soldiers, and this code is declared to be the basis of the military discipline still maintained in the armies of China. Recent events give some interest to these Chinese "articles of war":—

"I. In an engagement the troops are to advance at the sound of the drum, and retire at that of the gong. Every soldier must keep his rank. He who disobeys shall be beheaded. II. On the march, to whatever district the troops come, if orders have been issued, they must act according to them; if no orders have been given, they must not injure the inhabitants. He who disobeys shall be beheaded. III. All weapons must be kept bright. On hearing the signal gun the troops must advance quickly. He whose heart fails him on the approach of battle, and will not meet the enemy, shall be beheaded. IV. After orders have been issued, the soldiers are not to collect in companies of three or five, and whisper together. When the enemy come to close quarters, the soldiers are not to make a noise. He who disobeys shall receive forty blows. V. No person who has taken any soldiers or people at any village on the march can let them go on his own account, but must request an order for his guidance. He who disobeys this shall receive eighty blows. VI. No soldier or officer is allowed, when he may find it convenient, to visit his relations, or lodge in people's houses. Neither is any one allowed to get drunk or commit lewdness. Whosoever disobeys shall instantly be beheaded without mercy. Military laws are like thunder. Every one must reverently obey them, in order to escape future repentance. Given in the sixth year of Ching Tih, on the fourteenth day of the fourth month."

The eunuch allowed the various insurrections to spread without making any active efforts for their suppression; he was too busily engaged in removing those ministers of the court whose abilities or integrity were likely to interfere with his ambition; he had correct likenesses taken of all the officers of state, so that when those who had incurred his resentment attempted to escape, he could send wood-engravings of their portraits as a kind of hue and cry to the various police stations of the empire. This pictorial proscription is mentioned in the novel as a regular resource usual in the search after all escaped criminals, but we do not remember to have seen it noticed in any of the works on the customs of the Chinese.

The accounts given of the several insurrections and of the various views of the parties engaged in them are a little perplexed; we find female warriors engaging in some of the most daring exploits, and not unfrequently conquering the best soldiers of the other sex; but the ladies are not treated with any of the courtesy exhibited to female bravery in the middle ages of Europe. We meet, however, with an extension of one of the most affecting institutes of chivalry, the swearing of "brotherhood in arms;"—the Chinese had not only a brotherhood but a sisterhood in arms, ratified by the solemnities of their religion:—

"They sat down in company with the two ladies, and after they had partaken of some fragrant tea, Teih recommenced the former subject by asking Fei Heung's age, who apologised for not having put a similar question to him, and added that he had vainly passed through twenty years. 'So young,' said the other, 'and yet so heroic, you make me ashamed that I am four years your elder. In sooth I am like the worthless Choo Leihkua, devoid of the least ability.' On hearing his seniority Heung paid him the respect due to an elder brother, and yielded him the upper seat. They then gave orders that the incense table should be prepared; and having both lighted the candles and burned incense, they went forth to the open air, and having paid homage to the gods, invoked their presence. They then pledged to each other the affections of brothers, and swore that nothing should be permitted to disturb their harmony. This done, they returned to their seats, when the two ladies drew near and paid their respects. Sew Chun then smiled and opened her peachy lips. 'I also,' said she, 'wish to contract a sistership with this lady, and only wait for the approbation of our brothers, and her assent to my desire.' At these words Mei Yen smiled, observing, that it would be the height of her good fortune to be allowed continually to wait upon her, but as to speaking about contracting as sisters, she was ashamed that she was altogether unworthy of the honour. Jin Teih, however, interrupted her, saying, 'Young lady, don't be so modest. The events of this day must be ascribed to the overruling providence of Heaven. You must not deny my sister's proposal.' Having spoken thus, he ordered them both to burn incense, and to form their alliance in the face of heaven. The two ladies accordingly, having first knelt to the gods, asked one another's age, and Sew Chun, proving to be one year the elder, was honoured by Yen with the due observances, and the engagement contracted."

After some time the young emperor Ching Tih discovers the crimes of his unworthy favourite and resolves to punish him, but the eunuch makes his escape, and by the aid of his partisans is enabled to raise several dangerous insurrections. In the meantime the emperor resolves to visit the province of Këang-Nan in disguise, accompanied however by one of his most distinguished champions, Chow Yung, and his adventures in these rambles, all of which are more or less connected with the previous misgovernment of Lew Kin, form the staple of the romance. One of the first circumstances which requires the interference of the emperor is the complaint of one of his hosts that a wicked young man, relying on the influence of his official relatives, intended to take away and marry the old man's daughter without the consent of either. The father's account of the profligate's pretext for such an outrage is a curious illustration of Chinese modes of courtship:—

"On the day which I have mentioned, he came in this direction rambling in quest of pleasure, while my daughter happened to be looking out from a window in the gallery. The dog began to leer at her, and laugh and praise her beauty, which she no sooner perceived than she shut the window. In her hurry, however, she let her fan drop into the street, and the rascal instantly picked it up. My daughter sent out a girl to request him to return it, which he would not do. This indeed would have been but a small matter, but he moreover said that I had betrothed my daughter to him. His bad passions were aroused, and he instantly went home, and came back with some servants bearing the various ceremonial presents, and urging me at the same time to allow the marriage. I told him that my daughter was already betrothed, and that I would give him ten taels of silver to get the fan back again. On this he asserted, that when my daughter assented to his proposals, she had given him this fan as a token. When I heard this, my breast swelled with rage, and I had a long altercation with him. At last, he said, that if I was willing it was well; but if not, it was no matter, for he would come this night, and carry my daughter to his house by force. He then put down the presents, and went off, determined to send the flowery chair, and accomplish his purpose of violence."

The emperor's interference prevents this abduction and many similar acts of violence and injustice; but we pass these over to turn to what is the greatest novelty of the book, the supernatural adventures connected with the Buddhist mythology of China. A wondrous bud of a water-lily appeared in the pond of a gentleman named Har He; a genius informed him that it would expand only at the orders of the person whom his daughter was destined to marry, and that this person was the emperor. Incidentally we learn that miraculous powers are supposed to have been conceded to the emperors of the Ming dynasty:—

"Ching Tih inquired how many days it was since the flower made its appearance. 'It is now seven days, and it has not yet unfolded. I have, therefore, put up the card, saying I will give my daughter to him at whose summons it opens.' 'In that case I will let you see me order it to open.' At the same time his majesty recalled to his memory Woo How, of the Tang dynasty, who caused flowers to bloom

in winter by his proclamation, and Ming Hwang, who hastened their unfolding by the beating of a drum. If they could do so, thought he, why should not I be able to do as much. He then prayed silently, saying, 'God of the flower! God of the flower! if it is fated that I and the young lady should wed, open the flower without delay.' When the prayer was finished he pointed with his hand to the flower, saying 'Open quick! Open quick!' and hardly were the words spoken, when the threads which bound the bud gave way, and the beautiful petals stood wide displayed. All the spectators burst into a shout of wonder, and Han He knelt in confusion at his feet, exclaiming with a loud voice, 'My eyes are without eyeballs; not knowing that your imperial highness had come here, I did not meet you on my knees. Forgive my sin.'"

Whilst the emperor was celebrating his marriage with the lady of the flower, the rebellion raised by Lew Kin had become very formidable, especially as the general of the insurgents had obtained the assistance of two witches, possessing the most extraordinary powers of enchantment:—

"Their movements were light as the flying clouds, and fleet as the darting of the nimble swallow; fair they were as gems, and delicate as newly opened flowers. Their eye-brows resembled the outlines of a hill in spring, and their waists were slender as the willow. Their hair, bound up on high, seemed aiming to meet the green clouds, and their embroidered armour flowed down below their ornamented girdles. Their appearance rivalled the beauty of the fairies of the moon, and their martial spirit shone majestic as if they had belonged to those ladies who are seen in the clouds. As one looked at them his spirit became intoxicated, and his soul melted away."

By the aid of these witches the rebels formed an enchanted camp; pregnant women were sacrificed at its gates, and the reason for adopting such an extraordinary spell is thus intimated:—

"After the women had been despatched, the animals were also divided into eight bodies, of one hundred and fifty each, and slaughtered by stabbing in the back, before the separate gates. The ladies then ordered the six Ting and the six Keä, military spirits, and the spirits whose business it is to comfort mourning families, to come and guard the gates, and lead the souls of the wronged women to demand the spirits of the enemy."

The imperial forces suffered very severely in their attempts to storm the enchanted camp, but at length an old genius was brought to the emperor, who promised to put an end to the power of these witches:—

"'These,' said the old genius, 'were foxes on Prince-flower Hill, and after several thousand years of refining they attained a human form. They have, however, been overcome by lewd desires so as to slaughter multitudes of people, and cruelly to put to death pregnant women. Heaven above is enraged, and cannot bear any longer with their sins, but dooms them to destruction. I will, therefore, go forth and engage them in battle, and cut them in pieces to satisfy the demands of Heaven. By so doing I violate indeed the conditions of my retirement, and must postpone the completion of my refinement for a kalpa, but I cannot hesitate to exert my strength on behalf of your majesty.'"

Here we have a clear reference to the Buddhist form of the doctrine of the metempsychosis, which singularly enough very nearly coincides with some European speculations, according to which material existence, whether vegetable, animal, or human, is capable of being refined or sublimated into a spiritual life, and invested with supernatural energies. This theory is developed at much greater length in the popular novels translated some time ago by the sinologists of Paris, and in some of these it is expanded into fables which might bear comparison with the fictions of Greek mythology. The genius Gow Yang was superior in power to the witches; he not only counteracted their charms but reduced them to their original state of foxes, and then, gave them over to the vengeance of those whose wives had been murdered to form their enchantments:—

"Gow Yang ordered the two foxes to be brought to the spot, and then told the people to take each a sharp knife, and satisfy their rage by cutting them to pieces. The men needed no second bidding, but gnashed their teeth as they advanced to the work, and in a few minutes reduced the two bodies to minute fragments. When this punishment had been inflicted, the genius drew out the flag which he had stuck in the earth, and the wronged souls immediately disappeared after the coffins, which the people carried off with many expressions of their gratitude."

We have given these specimens of a mythology which is yet little known in Europe, as something more than curious; they seem to be embodied speculations on life and death, containing in them the germs of a school of philosophy which is usually believed to have originated in Europe. But the fictions as yet translated do not enable us to determine the Chinese creed of "material-supernaturalism" as the Germans call it, for us to pronounce positively on the subject.

Memoirs of the Royal Astronomical Society: Volume XIII., containing the Catalogues of Ptolemy, Ulugh Beigh, Tycho Brahé, Halley, and Hevelius.

Though this collection forms part of the Memoirs of the Astronomical Society, it is, in fact, the private undertaking of the President, Mr. Francis Baily, and is printed at his expense. This is the third volume which Mr. Baily has produced in the same Memoirs; the others being the account of Capt. Foster's pendulum experiments, presented by the Government, and the description of the repetition of the Cavendish experiment, just completed. While this Cavendish experiment was going on,—which, we are told, took more than twelve hundred hours, expended in merely watching a torsion-pendulum, to say nothing of the time spent in construction of apparatus, calculation, and deliberation,—Mr. Baily added to the work already on hand the revision of the preceding catalogues, the collation of the various editions, the preparation of a body of notes, and the revision of the press. He had already done the same for Flamsteed's Catalogue, in his work on the life of that astronomer; so that the astronomical world has now the advantage of possessing all the catalogues of celebrity up to the end of the seventeenth century, and the results of a searching examination and comparison, made with perfect unity of plan. Such a collection of labours as those which we have mentioned—and there are various others to which we have not alluded—would be enough to make a reputation for one who had spent his life in scientific pursuits; but, it must be added, that Mr. Baily gained the leisure which he has thus employed by thirty years of application to business, and that these voluminous productions, so distinguished by research and accuracy, are the results of the *second active life* of one and the same person.

None but those who have had experience of them have the least idea of the confusion which prevails in astronomical catalogues. A common globe will show that the boundaries of the constellations are zig-zagged in all directions, and that sometimes a long strip from one constellation passes direct into the region occupied by another. This confusion is necessary to reconcile the irregular manner in which observers have registered their results, and the occasional misplacement of stars by error of calculation, or by confounding one star with another. Mr. Baily, we hear, meditates an extensive attack upon this confused system; and Sir John Herschel has already given notice, that as far as the southern hemisphere is concerned, he will attempt the utter eradication of the existing constellations. Even supposing that it would be hardly possible to remodel the northern hemisphere entirely, we should hope it might be practicable to introduce something like plain and easy boundaries; and surely no one has so good a right to make the attempt, or so fair a prospect of uniting all suffrages, as the reformer who has broken ground by revising, comparing, and reprinting, nearly all the catalogues which have been given by those who formed constellations.

The Pyrenees, with Excursions into Spain. By Lady Chatterton. 2 vols. Saunders & Otley.

There are some *journals* which, from circumstances, cannot fail to interest all the world; such, for instance, as that of Lady Sale. We dwelt with intense anxiety on the fortunes of the prisoners of whose sufferings she gave an account—of their harassing journeys, their scanty meals, the comfort or discomfort of their temporary domiciles; all, even to the minutest particulars, excited painful curiosity, because we felt that every occurrence was fraught with "matter deep and dangerous:" but why a lady, on a lady-like tour, through no very new or savage regions, should imagine that the public could feel desirous to know at what period she took her breakfast and lunch—whether she walked before or after the one or the other—whether she was able to sleep or was disturbed in her inn—whether the cooks did or did not do their duty—whether she suffered from headache or felt a degree better, is a mystery which we are unable to unravel; and we cannot but fear, that the unsympathising public will do as we did, turn over very many of the leaves of Lady Chatterton's journal with irritable impatience.

We should hardly have imagined that Lady Chatterton had "crossed the Channel *nine times*," to judge by the numberless trifles she thinks worthy of being recorded before she breaks new ground. She seems, indeed, altogether to have forgotten that most reading Englishmen have also crossed the same channel; and that those unfortunates who stay at home, by the considerate kindness of others may have done so in spirit; since assuredly there has been no lack of tourists who have felt a pleasure in imparting all their adventures and no-adventures to the public. It is true that some travellers have the art of looking at every object from a new point of view: with such, a journey from Calais to Paris, or from London to Brentford, might be invested with fresh charms; but this could not be expected from an invalid, who is so frequently laid up on her progresses, and forced at all times to consider the creature comforts of sofas, dressing-gowns, nice dinners, *petits plats*, and to observe "moonlit effects" from "the window," as she might have done at home, in her own drawing room.

But we cannot idle by the way, after the fashion of these volumes, and must therefore start at once from Paris for the Pyrenees; passing Versailles, a spot seldom visited, we presume, as nothing on the road is spared us—not even the china of Sèvres. The tourist, however, now begins in earnest, for her journal is written "in the carriage," that no moment of precious time and observation might be lost to the world. We are not altogether satisfied with the account of the beautiful town of Blois and its castle, which, if worth naming at all, was deserving of something more. Chambord, however, that fine deserted palace, the property of the Duke of Bordeaux, is better described:—

"And magnificent, indeed, is the chateau. Striking is the view of the mighty pile, with its vast assemblage

of towers, lofty roofs, points, highly ornamented chimneys, and cupolas, with the graceful pinnacle surmounting the great staircase du Lys, in the centre. It struck me as perhaps the finest specimen of a French chateau I had ever seen. The effect was dignified yet mournful, when one thought, that after all the immense sums expended there, it was impossible that the palace could ever again be turned to account, for were it to be repaired, it would not be suited to modern wants, or to the present state of things; but there it stands, a lone monument of bygone splendours, a sad possession of one now exiled, perchance for ever, from his native land and the throne of his ancestors. I am not quite certain whether the upper part is not overwrought in comparison with the severe simplicity of the basement story. I am aware that it is the usual march of buildings (as in the Coliseum and a hundred others) to rise from the substantial and solid to the light and ornamented; but still the eye should not be hurt by the least want of congruity in the parts. And very beautiful as the exterior of the main building is, with its exquisitely wrought details, the effect is, I think, much injured by the low buildings added in the time of Louis XIV. The interior, in general, presents an immense number of rooms, of no great size, and almost totally devoid of anything accordant with the date of the building; but the external staircases, at the two corners, are extremely elegant and richly worked; and the cruciform Salles des Gardes, despite the injury done them by being lopped of their height by an intervening floor, are very beautiful. They surround the famous escalier du Lys; and this floor, which so nearly spoils one of the grandest designs in architecture I ever saw, is said to have been introduced by Louis XIV. That a prince so celebrated for his taste and grandeur should have done this barbarous act, seems most wonderful. In one place, too, the beautiful balustrades of the staircase have been sacrificed to make room for the King's box, when plays were represented in one of the four rooms. Molière's comedy of the 'Bourgeois Gentilhomme' was performed for the first time here. I much admired Francis the First's decoration of the vaulted ceilings: his initial (F) and his device (the Salamander) occur in alternate compartments; they strongly reminded a friend of mine, who lately had travelled in Egypt, of the beautiful arched apartments at Abydos (Arabat el Matfoon), which are similarly ornamented with the name and the prefix of Osirei I., father of Remeses the Great. I much liked, too, the little cabinet, where the same ornament is repeated in miniature. It was in this room that Francis I., in a fit of jealousy or disappointment, caused by the fickle conduct of the fair Diane de Poitiers, wrote with the point of a diamond these well known words on a window-pane:—

Souvent femme varie,
Mal habile qui s'y fie.

Saussaye says, that Louis XIV., 'in quite a different disposition, because he was young and happy, sacrificed these lines of his ancestor to Madame de la Vallière, and broke the pane to show his high opinion of woman's constancy.' In this room, too, Madlle. de Montpensier is said to have breathed on the window, and written with her finger the name of Lauzun—a first confession of her affection for that celebrated Duke."

"Notes scribbled in the carriage" bring us to Amboise. Hence we proceed to Chenonceau, that beautiful retreat on the lonely Cher, which of course delighted our tourist and her party; thence to Tours, so often described with all its legends; and through Poitiers to Bordeaux and Bayonne.

From Bayonne, the lady started in a diligence for Spain. Here she mentions a fact of great interest: it was *the first time she had been in a diligence;* from which it may be inferred, that it was the first time she had been in Spain; for the brigands, who abound between Bayonne and Madrid, and who do not always let the public coaches pass free, are certain to levy black mail on private travellers. It was, therefore, judicious in M. W., the lady, "Frisk," and attendants, to put off their state for a time, and do as others do.

We had hoped to have heard a little more of Irun, and its magnificent Moorish architecture; nor do we learn much of St. Sebastian, except that it is a bad place at which to order a *beef-steak:* perhaps an *olla podrida* would have exhibited the cook in a better light. To such details the following scene is a relief:—

"We hastened back to see the promenade, which was very interesting; the ladies still wearing their mantillas, and the peasantry attired in their holiday costume, but contrary to the usual habits of other nations, the dress of the men was far more brilliant and varied than that of the women. Many had embroidered waistcoats, and short blue cloth jackets, ornamented with patterns of different coloured leather on the sleeves and back; the high conical-shaped hat, which gives such a picturesque, as well as aristocratic look to the Basque peasantry, was adorned with feathers, and the cloak, thrown over one shoulder, was worn with true Spanish grace. Some of the women of the lower orders had, indeed, petticoats of a bright-red, or yellow cloth; the black mantillas, however, invariably covered the neck and shoulders; and the most common colour amongst the older women was black. In several different parts of the promenade dancing was going on. Sometimes the fandango, with its lively accompaniment of castanets, was in full force; but the favourite seemed to be an old Basque dance, something resembling a gavotte I remember learning as a child, in which the graceful pas de Basque occurs constantly; and this they executed with much ease and grace. I was amused at the stately and decorous distance at which the gentlemen and ladies (of the higher orders I mean), walked from each other. The moment we returned from Passages, and approached the promenade, Mr. Y——'s pretty sisters came and took me with them, and we paraded up and down, leaving W——, and their brother, and one or two other friends, to walk up and down at a respectful distance; and this lasted during the whole evening, no words passing between the different sexes, though to judge by the eloquent language of the dark eyes which glanced from under the graceful folds of black-lace mantillas, and the gratified smile which lighted up the handsome features of some of the aristocratic-looking youths as the fair ones passed by, they were well known to each other. 'When do you ever speak to those gentlemen, who appear so delighted to see you?' I inquired of a pretty blushing young girl who had joined our party. 'Only when we dance,' she replied. 'Yonder caballero was my partner last Sunday at the ball; he is my cousin, too, but he never spoke to me till we danced together that evening, which was my first ball.'"

It was impossible here not to "pity the sorrows" of the party, who, by some accident "of a moment," were destined to an affliction which at first we trembled to read of, so heavy are the lady's bemoanings—as she observes with deep feeling "It is too painful to write or think of!" This was the loss of "Frisk," that interesting little observant companion, who watched all the movements of the pen or pencil which recorded the *notes in the carriage* all the way to Spain.

The invalid tourist, it must be admitted, displays considerable courage in having attempted and performed the ascent of the Mountain of Venasque:—

"And now our hard work began. We ascended by the side of a torrent, the young Pique, I fancy, forcing its passage through a bed of snow. The men took me in my chair over the snow bridges, being, I conclude, a more practicable mode than passing through the torrent; but this proceeding much increased my alarm, for I could not help thinking how easily the fragile bridge might be carried into the valley below. We knew that part of the snow bridge over the cascade in the Valley du Lys had been carried away the very night before we were there. We thus corkscrewed our way along, wondering by what miracle we were to get out; for never did I see a passage where the effect of enclosure is so complete; even to the last quarter of an hour, the perpendicular wall of rock seems to bar all further progress. We continued our ascent, and reached a spot which, to my surprise, was only half way: I did not see how more than another hour could be required to reach the summit, which appeared to be so close. The Pic de Sobragarde, the highest point to the right of the port, was now finely before us. 'It is not,' said our guide, 'very difficult of access, and the view from it is very fine; the top, when clear from snow, is covered with turf.' The Montaignette lies in front of the pass, and amidst the snow which lay below the point around us, are four or five small lakes, all now unfrozen, except one. The water over the snow at their edges, of a beautiful blue colour. We now had a proof of the intelligence or our horses, in getting round a projection in the path, a short but nervous path, covered with snow. After fording a torrent with some difficulty, we came to so narrow and steep a passage in the snow, that it was thought better to dismount: even on foot it was a formidable business—a false step would have carried one to a great depth, probably to the frozen lake, far, far below. Nothing could exceed the desolation of the scene; all appearance of vegetation gone—splintered rocks around us—and, below, the dreary little lakes partly frozen, and fringed with snow. We reached the rock called 'l'Homme,' which serves in winter to mark the direction of the Hospice. It appeared at an immense depth below us, yet, in winter, the guides glide from this to the bottom, over the snow, with great velocity, and in an incredibly short space of time; they direct and steady themselves with a pole, but it requires much skill to do so; for once started, there is no stopping, and any blundering would be fatal. We toiled on, the chairmen and horses astonishing us by their power and steadiness. At last, when all further advance seemed impracticable, we rounded a projection, and between its giant portals, saw the 'Port' above us. The view here is too terrific to be picturesque; but it is truly sublime: we looked back upon the track we had passed, and could scarcely comprehend how the journey had been accomplished. At a quarter to eleven, we reached the Port de Venasque. Then, after all this upward toiling, we did not even attain a platform. No, the ridge passage through the narrow 'Port' is not above a few feet level! And there we looked down—down both ways—there was no help for it—no end to the apparent danger. Nothing would have induced me to return the way we came, and yet, on looking down on the Spanish side, it appeared quite as bad. I could see nothing to prevent our slipping straight down into the deep ravine which separates the Port de Venasque from the most awful of savage mountains—the snow-clad, accursed, unclimbed, almost unlooked-upon Maledetta. It is the highest of the Pyrenees—the highest mountain in Spain or France; and yet it does not shew its giant head in, I believe, any of the distant views one gets of the Pyrenees. But there it was. We entered the Port, and though far distant, it suddenly appeared close before us. 'Port' is the term used for all the numerous passes in the mountains between France and Spain: they are, many of them, curious cuts in the gigantic wall of rock which separates the two countries, and at the Port de Venasque, so narrow is the opening, that a good pair of gates might serve as a barrier."

Our authoress's second volume takes us "excursions into Spain," but they do not appear very different from excursions anywhere else. Here is a specimen:—

"Lès is a village like the rest, and at first sight held out nothing inviting. We had passed through it, and I thought we were to go on to the next, when, to my great delight, we turned up an avenue shaded with trees, and soon found ourselves in this comfortable house. I cannot express the joy we felt at arriving in this beautiful spot, and entering the cool, shady avenue which leads through terraced gardens, full of fruit and flowers. Above all, the cool room into which we were shown, with comfortable sofas and chairs; which were once covered with brocaded velvet, but the Carlist troops, who plundered the house last year, tore the covers wantonly off, only leaving here and there a bit: the excuse was to make themselves waistcoats. The salon, in a morning like this, is delicious, so that we were fortunate, indeed. The proprietor is M. Badin, who has built the baths beyond the town, and is now constructing an hotel for its accommodation. He gave us an excellent dinner, and I afterwards dozed away an hour most delightfully."

Yet we must in plain truth confess that we would rather read the fair invalid's own account of her excursions than be handed over to "dear W,"

with his "*opera glass from Chevalier's*"—on the heights of Bergons and Gavarnie! After many pages taken up with the illness of her maid, the "taking a bath," and the dressing and eating of "dear W.," through all of which she should have run her pen before the manuscript went to press, the lady indulges us with an account of a scene in the mountains:—

"*Tuesday*, 10.—*The Lac de Gaube.*—We had a delicious day for our excursion. We started at half-past nine; I in a chaise à porteurs with four men, and W—— and the guide on foot. The cascades we passed near are the finest I have seen in the Pyrenees, and some of the scenery the most picturesque. The pines, which are here mingled with other fine trees, add their aromatic fragrance to the thousand forest perfumes, which are always delicious, and their dark hue gives more vigour to the colouring. The road runs by the side of the torrent as far as the Pont d'Espagne, and it rushes down in a succession of cascades, as if on purpose to produce beautiful pictures. The whole scene had to-day an air of fête. The spray produced numerous rainbows in all directions, sometimes peeping up through the trees, shewing where a fall more gigantic than the rest was hid beneath; and sometimes these beautiful bows ran half across the path, when I had the childish delight of passing through their lovely tints. The Pont d'Espagne is thrown across the deep and narrow passage in the rock through which the united Gaves—the Marcadan and that from the Lac de Gaube—flow. A hut, where refreshments may be had, is built on the rock above this passage. Beyond it, we crossed the Gave de Marcadan by the Pont de Joseph, and then came in sight of the finest of the falls; indeed, one of the grandest and most curious spectacles I ever saw. Three impetuous torrents here unite: the Gave du Lac du Gaube comes tumbling straight down from a great height immediately in front of us; another descends from as great a height a little to the right, but runs more playfully round the trees and rocks, forming a graceful bend before it meets the Gave de Gaube; and then they both rush down the perpendicular steep, close under the rock where we stood, and are almost lost together in the narrow and profound abyss. Turning a little to the left, but without quitting the rock, we looked towards a spot whence a thundering roar proceeded, and there we saw the meeting of those united torrents with the furious Marcadan. It is at a fearful depth below; and they clash with such force against each other as to send the spray high into the air, and the whole neighbourhood vibrates with the shock. Their rocky bed then becomes so narrow, that one cannot imagine how the three impetuous torrents can be compressed into such a narrow cleft; and the eye runs on with much curiosity to watch their exit and further progress, in the distant valley below. All this scene is wild, and yet ornamented; the trees grow very fantastically, springing straight from the sides of the precipitous rocks which form the passage, over whose extremity the Pont d'Espagne is thrown. The Valley de Geret, which we had ascended from Cauterets, here divides into two branches; that on the right is the Valley de Marcadan, which leads into Spain by the Baths of Penticosa. The 'Port' is about five hours from this spot, and is described as a good road on the French side, but has a very rapid descent on that of Spain."

After a trip to the foot of the Giant of the Valley d'Ossau, there is an account of a *comfortable* séjour at the Eaux Bonnes, and the following true remarks:—

"I think the old description of an English summer—'three days fine and then a storm'—might be very well applied to this climate; only during the first part of our visit to the Hautes Pyrenees, it might be reversed into 'three days storm, and then one fine one.' The costumes are beautiful. In these parts, the people look good and happy, and much more intelligent than in the valleys of Luchon, Luz, &c. Here, too, are many pretty girls. At Luchon, I never saw anything in the shape of a young girl: there, the whole population seemed to pass from a miserable, puny childhood, to a goitred and shrivelled old age. Oh, those goitres, how uncomfortable they looked! —what a sad pain in the throat they used to give me!"

The dancing in the Pays Basque seems somewhat peculiar as thus described:—

"One of the village dances here represents a history of the renowned Roland and his horse. The most active of the men is dressed so as to represent a horse, with iron-bound shoes on his hands and feet; he kicks and plunges to prevent the others from coming near, while they are to try and catch him. All this pantomime is danced to a wild air, and whoever succeeds in catching the formidable horse, becomes the Roland of the fête, and receives the prize."

The Basque language, that theme of contention and curiosity, has a mixture of many tongues, amongst which English is not forgotten:—

"Soon after leaving Oleron, we quitted Bearn, and entered Basque—the languages are totally different, the Basque being very peculiar. There are in it indications which would seem to point out the period when this country was occupied by the English—for instance, this morning a party of villagers were playing at ball near the house—a game at which they are expert; I was surprised to hear the player, who gave out the ball, do so precisely as in England, first saying—'Play.' I found afterwards, it is not a Basque word; and is only used to call attention to the game. It must have remained from the old time when the English possessed this part of the country. An English name is also given to a mixture which is looked upon as a restorative—the remains of the bouillon is mixed with wine, and so drank; this draught is considered very strengthening after fatigue, and is called 'good health.'"

We shall leave our tourist at Avignon enjoying her "ease in her inn," after having sacrificed much of her comfort in visiting a variety of places which we have no space to name, but her impressions of which she has taken the trouble to record for the benefit of curious travellers.

The book is illustrated with many lithographs, and some of them are excellent.

The Life of Lieut.-General Hugh Mackay. By J. Mackay, Esq. Bull.

Mackay was a distinguished Williamite general, and made a considerable figure in the wars of the Revolution, both in Scotland and Ireland. In the former country he was Commander-in-chief of the forces in 1689 and 1690. The peculiarity of his life consisted in his being an eminently religious man—a character difficult to support in the public stations of the world, and considering the peaceful genius of Christianity, especially difficult to preserve in the camp and field of battle. War, however, may be a duty, as well as peace, and so Mackay no doubt considered a series of struggles that identified themselves with the cause of the Protestant religion and the liberties of Europe. His earliest military employments, however, had not this devout excuse, for we find him serving as Captain in Dumbarton's regiment, on the expedition of Louis XIV., against the United Provinces. We are told that "the horrors of this short but desolating campaign made a deep impression on his mind," and he entertained serious thoughts of quitting the military service and returning to his native country. But "Providence," says his biographer, "so ordered events as to remove from his mind all doubts with respect to the course he ought to follow." This is made out in the following strange manner:—

"His regiment, forming part of that division of the army which, under the orders of Turenne, took the town of Bommel, in Guelderland, it was his lot to be billeted on the house of a respectable widow lady, whose husband, the Chevalier Arnold de Bie, had been burgomaster of the town. Here the grave and serious deportment of Captain Mackay, so different from that of most of his brother officers, whether French or English, attracted the notice of Madame de Bie and her family, and gained their esteem. She had several daughters, of whom the three youngest, being unmarried, were sent, on the first rumor of the invasion, to Dort, as a place of safety, and out of the way of the French cavaliers. Louis having, however, issued a proclamation, ordering all who had fled from their habitations to return forthwith, under severe penalties, Madame de Bie recalled her daughters from Dort, as her family now enjoyed the protection of a respectable Scottish officer, their inmate. Mackay had by this time become so domesticated in the family, as to participate in all their recreations: with Madame de Bie, he played her favourite game of chess, and read with her daughters. Under such circumstances, it was not likely that the young ladies and their protector could long remain indifferent to each other; and, in fact, Clara, the eldest unmarried daughter, soon made an impression on his heart. After some further acquaintance, he made his proposals in form. Madame de Bie, unwilling to give her daughter to a man who served the enemy of her country, at first opposed his addresses, but yielded when she found he was inclined to resign his present service and enter that of the republic. Such a change, from the one service to the other, was at this time unusual, and attended with difficulties; but these being at length overcome, Mackay was transferred, with his rank of captain, from Dumbarton's regiment to the Scottish Brigade, in the service of the States General. The only obstacle in the way of his marriage being thus happily removed, he was speedily united to Clara de Bie, the object of his affection, whose country he appears, from this date, to have adopted as his own."

It would have been more satisfactory to have found in the life of a man of Mackay's reputation, that he had engaged in the service of the Protestant republic, out of high political or religious principle. We must be content, however, with the light that beamed upon him from the eyes of Clara de Bie.

Bishop Burnet speaks in high terms of General Mackay, although his biographer is far from content with the praise of the Right-Reverend historian:—

"'Mackay,' says the bishop, 'a general officer who had served long in Holland with great reputation, and who was the piousest man I ever knew in a military way, was sent down to command the army in Scotland. He was one of the best officers of the age, when he had nothing to do but to obey and execute orders, for he was both diligent, obliging, and brave, but he was not so fitted to command. His piety made him too apt to mistrust his own sense, and to be too tender, or rather fearful in any thing, where there might be a needless effusion of blood. * * Mackay was a man of such strict principles, that he would not have served in a war that he did not think lawful. He took great care of his soldiers' morals, and forced them to be both sober and just in their quarters. He spent all the time he was master of in secret prayer, and in reading of the scriptures. The king often observed, that when Mackay had full leisure for his devotions, he acted with peculiar exaltation of courage. He had one very singular quality: in councils of war he delivered his opinion freely, and maintained it with due zeal; but how positive soever he was in it, if the council of war over-ruled it, even though he was not convinced by it, yet to all others he justified it, and executed his part with the same zeal as if his own opinion had prevailed.'"

The author "cannot understand" how a military man could have been "one of the first officers of his age," without being also "fitted to command;" but Burnet's distinction is well understood, and a perfectly sound one. The same observation was made of Murat, and it requires no deep insight into martial affairs to comprehend it thoroughly; although we can pardon one of the clan Mackay for disputing so plain a point.

Mackay's greatest disaster in the field (if we may except his death), was the total rout of his army by the Highlanders at Killicrankie. The following are the reflections of the pious general after this tremendous blow:—

"'Resolution and presence of mind in battle,' he observes, 'being certainly a singular mercy of God, he denieth and giveth it when and to whom he will; for there are seasons and occasions that the most firm and stout-hearted do quake and shake for fear.' * * And the General confessed that, immediately upon this defeat, and as he was marching off the field, 'he could not cast his thoughts upon any present means to redress his breach, but recommended earnestly unto

God to direct his judgment and mind to fall upon such methods as the success should manifest him to be the chief author thereof."

He fell in the action with the French at Steinkirk. Bishop Burnet informs us that—

"'Mackay being ordered to a post which he saw could not be maintained, he sent his opinion about it, but the former orders were confirmed: so he went on, saying only, The will of the Lord be done.' And the words with which he gave utterance to his pious ejaculation, are the last which he is recorded to have spoken."

William employed Mackay a great deal, but did not favour or honour him in the same proportion. It appears that his Majesty reserved all his cordiality for the death of this remarkable soldier:—

"His Majesty attended Mackay's funeral, and so soon as his remains were laid in the grave, exclaimed, 'There he lies, and a braver or better man he has not left behind him.' Conversing some days afterwards on the subject of the battle, and the characters of the officers who had fallen, he expressed deep regret for the loss of a particular individual, whom he named. A person present ventured to observe with surprise, that his majesty did not mention his old and faithful servant, Mackay; to which the king replied, 'the individual I spoke of, served me with his soul, Mackay served a higher master, and has his reward.'"

How characteristic is the latter anecdote of the cold phlegmatic Dutchman!

Railway Making, &c. Weale.

At this moment, when the capital of the British merchant, the skill of British engineers, the enterprise of British contractors, and the energies of British workmen, are about to be diverted from the channels of British industry and national improvement, and directed to the developement of the resources and wealth of a foreign country—at this moment, when France is opening wide her arms to the capital and talent which find no profitable employment at home—it becomes of no little importance to weigh maturely the effects which flow from the investment of wealth in the public works of a foreign land. The French, having closed their markets on the productions of British industry and British commerce, are now about to open these same markets to British capital and British talent. By adopting a narrow policy in one department, she inflicts a deep wound on our national prosperity, and then, by adopting the most liberal policy in reference to money and mind, she may hit us a still deadlier blow. It is time to consider the policy which has directed our own national undertakings in matters of this description. It behoves us closely to inquire how we have developed our own national resources in our great channels of national intercourse, and how we ought to direct them for the future. Regret will not be unavailing if it lead to reform.

We set out then with this principle, that the first essential consideration in reference to any great national work is, that it should pay—that is, that thereby the nation—the community at large—should enjoy an increase of wealth and well-being. This is *our* first principle of railway economics; nor can we admit, except in some rare example, any deviation from this rule. Much is said in this country of the necessity of liberal views in such matters. We are told that a particular railway is a great national undertaking; that it is a public-spirited thing to carry it on; that it ought to be executed, and then, if it ruin the shareholders, it will at all events benefit the public; that it is merely a sacrifice of private to public welfare, and that while individuals suffer, the many will reap abundant benefit—in all of which argument there is much plausibility, abundant error, and a very little truth.

We are now to argue, that a railway or other public work, if it will not pay, is a general evil, tends to the general poverty, and injures the community at large, and that the evil is not compensated by the convenience afforded to those who use it. But we are told that the money, although a bad investment, has in the first instance done good; it has employed a multitude of hands, and fed a multitude of mouths, in the labourers and artisans it has employed. The money has passed out of the pocket of the shareholder into the pocket of the iron-master, the timber-merchant, and the land-owner, who are enriched by the change—so far the money has changed hands, and the public is, as before, *plus* a railway. Money, it is said, can never be lost unless you bury or sink it—it will circulate and it will grow; it can only change hands.

Those who argue thus are not few, and they are also not wise. They forget to ask, where was the money before it was turned into a railroad, and what was it doing?—they forget that this money was *not* idle: it was at worst in a bank; the banker was lending it to the bill-broker or the merchant; the merchant was using it in trade, was giving employment with it, was repaying the banker, remunerating himself, and dividing his profit with the original owner of this capital. Now in order to be invested in the railway it must be taken from the banker, the bill-broker, and the merchant; they at least are not gainers by the change—those whom they employ are not gainers. But let us follow this money through another step in its progress; let us see what became of the owner's share of the annual return paid to him for the use of the money—How did he expend this? He employed the baker, the confectioner, the butcher, the wine-merchant, the upholsterer, the bookseller, and the coachmaker; and so he gave to them all the employment of this additional income arising from his capital. He now invests this money in a railway—he employs all the men who make and who supply the railway, and thus far good is done. The railway opens, but its traffic falls short as much as its expense exceeds the estimate: well, it pays one per cent. per annum—the smallest remunerating return is six per cent. in railways in tolerable times, owing to the length of time for which the capital lies out at first construction—he loses five per cent. per annum. He becomes so much the poorer—he discharges several servants, he diminishes his establishment, he curtails his upholsterer's, wine-merchant's, bookseller's bills; he has become poor, and they along with him. We see therefore who have lost—these people are the public, and they have all lost.

But some have gained? Verily they have. I travel by that railway—it is a gain to me—I thank these good men for my ride. I used to take the outside of the mail, now I take the inside at the same price; I ride on luxurious cushions; I save time; and finding I ride cheaper, I go oftener, and therefore I like the railway, and applaud the spirited and liberal man whose money pays for my luxury and convenience. I used to be obliged to travel during a considerable part of the night, but now I get home in time for bed; I used to get up at five in the morning, to go the journey, which now I make after comfortably taking breakfast by my own fireside. I should not be the man to object to a railway, even though it never should pay!

Now comes a point which may serve to test the propriety or the impropriety of the investment. Surely if all the good I derive from this railway be absolute gain to me, I am the party who should pay for the railway! it is not just that you should pay for me! If the railway so greatly benefits us the passengers, the fare may be raised until the railway pays. This brings the matter to the test: the value of anything is the money it will fetch. If conveyance of the passengers be a boon worth making a railway for, the passengers can pay for the boon; or else the mails can pay, if mails be the object, or goods, if goods be the object. But if it be not true that those who reap the benefit from the railway find that benefit equal in value to such a rate as will repay the capitalist, then a luxury has been created and is used by those who cannot afford to pay for it; they benefit, but the man who supplies the luxury loses more than they have gained. Money which might have been profitably employed is unprofitably employed; the public wealth is diminished, and the public welfare sacrificed.

To bring all this to a simple conclusion, let it be observed, that money, to be well invested, must benefit two parties, the lender and the user. By this means is the country rendered wealthy, and by this alone. Money is badly invested if the owner of the money do not derive from it the full measure of profitable return, for not only is the owner impoverished, but all those among whom he spends his income are likewise impoverished. Admit that those whose labour it buys are fed, and clothed, and enriched; still if what they gain be exactly equal to what the others lose, the public has no benefit. An investment which is unprofitable to the owner of capital is therefore no benefit, even although the user gain, and the anonymous public appear to obtain advantages. But there is still a worse species of investment even than this—it is that in which there is neither a return for capital nor a benefit by its expenditure accruing to the profit of the country—a repudiated foreign loan. The capitalist loses the revenue he would have expended in the country, and the country the amount of labour to which that capital gives employment. Such an investment is a double unredeemed misfortune to the country from which this capital has been withdrawn.

Such is our plain view of railway economics. A paying railway, constructed in our country, is a triple blessing—to him who owns, him who constructs, and him who uses the railway; an investment which forms a solid addition to the wealth and prosperity of the community; and the amount which it pays to the owner beyond his former investment, together with the amount of saving to the public, and of profitable employment it has produced beyond that given in its former capacity, are additions to the wealth of the country, and are the exact measure of good achieved. If the railway pay no more than just keeps its stock permanently at par,—if it do not reduce the price of transit, inclusive of the value of time saved to the user, above the former conveyance, as will be shown by the annihilation of competition,—if it displace other profitable employment, equal in amount to the labour expended on it and spread over an equal time,—then is the public no gainer. If, again, the prices of use being as high as competition and employment will admit, the railway do not afford such a revenue as will remunerate the holder, and keep shares at par, the railway is a loss of the first degree. If the contractors and employers of labour were ruined by their contracts, it is a loss in the second degree. If the public are not better accommodated than before, it is a loss in the third degree. If the users gain as much in the third degree as the holder loses in the first degree, it is a folly, and the public is neither richer nor poorer than before, except so far as the labour has been well paid; and, in general, if the holders, users, and labourers are any one of them losers of more

than the others gain, the loss is to the country total and unredeemed.

Let us apply this to the subject of foreign and domestic railways. If a domestic railway pay well, first the owner, and second the user, and third the contractor, its construction is a public benefit, in the first, second, and third degree. If a foreign railway pay well to the English holder, it is a public benefit to this country only in the first degree, and the foreign country, in which the works are constructed and used, reaps the benefits of the second and third degree. If a domestic railway do not pay well the shareholder, but pay its expenses and the cost of construction, and give the user a cheaper conveyance (time considered), it may still be an exchange of wealth from the pocket of the holder to that of the user; and thereby we may have a public work in which the profits of the second and third degree compensate the loss in the first. The national wealth remains unimpaired. If a foreign railway do not pay well the English shareholder, the enterprise is an irreparable, unredeemed loss to this country, by which, at our expense, the foreign user and constructor may still be enriched. If, in the case of the foreign railway, the railway pay English holders well, that country pays tribute to us; if not, we have given up to it the *spolia opima* of our own country,—we have conferred on it unmingled good, on our own, unmitigated misfortune. The emigration of talent and of capital to a foreign country is thus a great national loss. The former can in no degree be compensated; the latter may by possibility benefit us in one degree, and must benefit the foreign country in the remaining two degrees. As compared with profitable investment in our our country, the loss by emigration of talent and experience is total and unmitigated; and the loss by emigration of capital is a loss of two-thirds of the available beneficial results of that wealth.

The conclusion of the whole matter is, therefore, as follows. If it be possible by any means to expend upon public works in England the capital, and labour, and talent which is about to embark in these foreign enterprises, every effort should now be made by the English people and the government of this country to retain them at home, and apply them to the developement of native industry and the increase of our national wealth.

Then we come to the question *how?*—where is there promising investment for money in this country?—is not capital a drug, for which we have no domestic sale?—is not money superabundant?—is it not true that investments are not to be had; and if so, should not our capital seek the best market the railway world may offer?

Is it then true, we ask in reply, that all our railways are complete? that we need no more? can afford no more? Let us look at our map—at England, at Ireland, at Scotland. Is the railway system of Great Britain finally completed?

Along with this question comes another: is not this a suitable time for the construction of railways, if it be found that such works are still anywhere wanting? Is not employment for our labourers required at this moment, and to be had at a more moderate rate than for many years past? Are not our iron-masters, and iron-manufacturers, and machinists, and engineers, in need of such employment as the construction of railways would give them? Are not our timber-merchants and coach-builders, and all the train of traders who profit by such works, in need of assistance? Could not all the materials and machinery of a railway be had now at an astonishingly cheap rate? Is not the iron, which cost 12*l.* some time ago, to be had now at 7*l.*? Surely, in such circumstances as these, it is no ordinary cause that should prevent our own works from proceeding, and our own resources from being applied to the alleviation of our present anomalous position, instead of being alienated from our native soil. Surely we should know by this time that the benefit to the capitalist, and to him alone, by foreign investment, is not always unmixed. Where is now our Biddle's Bank stock? Where our American state loans? where our Mexican loan? where our Spanish stock? our Greek loan? Let the Stock List answer the question.

But it is said, people will not invest in railways at home, so let them follow the market; let them go where investment is profitable. But how is it made profitable abroad more than at home? For this simple reason—the same means are not employed here to make it so. Railways in France are *not* so good investments as our own! How so? it is easily shown. The French minister complained that after lying twelve months before the public, nobody would undertake them! What then? simply, that the government of that country, with enlightened views of the common weal, came forward, and said,—We, for the sake of our country's prosperity, will make them pay you; we will make the investment profitable. It is not difficult to see how this policy affects the question. France does not fight us; she simply outbids us in our own market of enterprise and talent, and, of course, beats us with our own weapons. Meanwhile, our artisans starve, our population is idle, our trades stand still, and the march of internal improvements halts; our capital and talent emigrate, and we sit down and talk of helping our surplus population to emigrate also! But let us back to our economics.

But what can we do? Our governors say first of all, what can *we* do? Why simply this: M. Guizot is said to follow English policy; borrow, for once, a leaf out of his book. Like him, say that you will make the railways that are wanted at home *pay*, which you can easily do, and keep these wandering millions at home to feed our starving but industrious community.

But what can our governors do? Do as the governor of the steam-engine does. The ingenious piece of mechanism called a governor performs this function to the great machine, whose working its duty is to regulate. The governor has at its disposal a certain amount of steam: when the machine is overloaded, and cannot move along, the governor opens the valve, and lets out a more liberal supply of steam—a temporary supply, which is repaid when the temporary pressure has passed away. Let our governors do likewise; let such railways as the next ten years may require be begun now; let government grant a temporary assistance; let us have no more gratuities to pauperism, no more gratuitous emigration; let the government employ the idle energies of the country in storing up the present labour, which is running to waste, on some of those vast cuttings and embankments which our arduous works require; let it put on a little steam now, and it will soon be amply repaid. But the exchequer cannot afford any millions now! We do not want them. Let government simply say to the districts that want railways, we insure five per cent. for five years on so many miles of such and such railways, which we plainly see will be required within ten years, and we shall be able to keep at home the money now going abroad, and to improve materially the present condition of the lower orders.

Look at France: what does she say? She says make us a railway and work it; we will buy all the land for you, we will build all your bridges, make all your cuttings and fillings, and build all your stations; you shall furnish the rails and other utensils, and we will let you have all the profits for the next thirty years! The railway would not, you say, pay of itself; therefore we present you with as much as must make it pay; so now proceed. Accordingly, Mr. Stephenson and Mr. Locke, their monied friends and enterprising contractors, are becoming the property of the French. And mark this—the whole materials must be of French manufacture. Meanwhile we are sitting with our hands crossed, and our Board of Trade, by way of advancing railway interests, is busy with what? with traffic tables, and the superintendence of experiments on railway axles, under the sanction of the military inspector of British railways!

The following bill of fare will serve as a specimen of the entertainment to strangers which the French government are prepared to offer:

Paris and Lyons Railway.

Conformably to the law of the 11th June last, French railways are to be partly constructed at the expense of the State. The lines are to be granted to and worked by private companies.

The government delivers to the companies free the land required for the whole line, builds stations and termini, and undertakes to make the embankments, tunnels, cuttings, bridges, viaducts, &c. at its own expense.

The companies will therefore only have to defray the cost and laying down of the rails, and finding the locomotives, carriages, and other means necessary for the working of the railroad. They will merely have to lay down rails on a road constructed and levelled at the expense of the State.

The line from Paris to Lyons, by Dijon and Chalons, runs through the centre of France, a distance of about 320 English miles (531 kilom.); it connects the north with the south, joins Paris to Lyons, its sister metropolis; it is the high road to Marseilles, to Italy, to Spain, to Switzerland, and to the East. The line from Paris to Strasburg will also branch off from it; and, in fact, it may be considered as the Grand Junction Railway of France, as the Strasburg or German traffic will run on it for nearly 120 miles.

In the actual state of roads and communications, travellers and goods are very considerable on this route, where transit and traffic of every description are yearly increasing. Now it is an incontestible fact, that the immediate result of the establishment of a railway, is a large increase of travellers, in some instances four or five fold. For the present purpose let us take for data the figures as put down in the annexed notes, (in which the actual number of travellers is only multiplied by 2½) and we shall find as follows:

One thousand travellers a day, say at 10 cts. per kilometre each, which is under the average charge by diligences	F. 19,381,500 or	£ 775,260
70,000 tons of goods is the quantity at present conveyed by land,		
40,000 more is the smallest quantity that may be expected by railway, out of 230,000 tons conveyed up and down the river.		
110,000 tons, say at 20 cts. per kilometre, (which is the actual charge by waggons on common roads)	11,682,000 ,,	467,280
	F. 31,063,500 ,,	1,242,540
Adopting at the same time, the calculations demonstrated in the said notes, the expenses will be F. 25,600 per annum and per kilom. making on 531 kilometres..	13,600,000 ,,	544,000
Remain.....	F. 17,463,500 ,,	£ 698,540

Being a net dividend of more than 20 per cent. on the capital of the projected company.

It is considered that the net proceeds will be found considerably more from the first year of the opening of the railroad.

The amount of capital required is made out on the following basis:

Cost of the land (granted by the State)	nil.	nil.
Construction of the road (for which the government will contract with the company)	nil.	nil.
Building of stations and termini ditto	nil.	nil.
Cost and laying down of rails, sleepers, chairs, bolts, & gravel,	F. 52,275,000 or	£2,091,000
Direction, and other expenses during the progress of the works ..	4,800,000 ,,	192,000
Locomotives, waggons, &c.	13,275,000 ,,	531,000
Fixtures and furniture of stations, workshops, houses, sheds, warehouses	4,000,000 ,,	160,000
	F. 74,350,000	£2,974,000

The French government will grant a lease of the line for a given period, at the expiration of which government is to take possession of the railway, and will reimburse to the company its outlay, subject to what allowance for wear and tear may be deemed fair; the valuation is to be settled by

competent surveyors, named on each side. This condition of reimbursement holds out a very substantial advantage to the shareholders, as only a very trifling reserve will be needed to cover the difference between the first outlay and the actual value to be received at the expiration of the lease.

It is to be remarked, that there is no limit by the law of France to the dividends that may be derived from the concern.

Such is a leaf out of the Guizot code, which we think in these unhappy times our rulers might do well to study. It requires no metaphysical argument, no profound political economy, to see that if there exist in Great Britain any lines of railway which are to be of service to the community, and which are likely to be required within the next ten years, the present is the fitting opportunity for the government to step forward and accelerate the improvement of our own country rather than assist that of our rival. Thus much is undoubted, that the prices of labour and material are now the lowest possible, and that employment of that labour, and a market for that material, are the great wants of the country at the present moment.

The principle of the non-interference of the government in the direction and regulation of commercial and mercantile interests, is good, and, had it been always consistently acted on, might have produced much benefit to the country. One of its results would have been, that we should neither at this moment have enjoyed the privileges of a corn law, nor the advantages of the tariff. But the *laissez faire* system, so good in itself, may be carried so far as to degenerate into the *sauve qui peut*, and then government would simply become resolved into a general taxation office, leaving the country to do the best it could for its own advantage. But the so-much-talked-of *laissez faire* system is an idle theory, and is never in practice sincerely acted on; it is principally used as an apology for indolence or ignorance on the part of men who are called on to legislate in matters which they do not sufficiently appreciate or understand. A clever move in politics, or a smart speech in parliament, are easier strokes of party than profound national legislation.

These remarks are apropos to the railway legislation of this country. Look at a railway map of Britain. We undertake to prove that anomalous legislation, or want of legislation, never was more execrably displayed than as exhibited in that map. Never were national resources more completely squandered than as they are laid down in that map. Had it been asked how a given amount of money could have been expended on railways most profitably to the community and the holders of stock, the system actually adopted would have been the last thought of by any wise legislature. To gain the greatest amount of good by the smallest amount of expenditure is the theory. To gain the least amount of good with the greatest expenditure has too often been the practical result.

We will not stop to inquire whether bad legislation, or no legislation at all, has placed us in the present position: but with a view to the future, let us glance at the facts as they now stare us in the face.

In the first place, look at the vicinity of London—two railways, the Northern and Eastern, and the Eastern Counties, are carried into the same district—both are unsuccessful; one might have served all the purposes of both, and perhaps neither is the line that should have been adopted; at all events one of the two is useless—total loss, say 1,000,000*l*. Next, to the westward, it is plain that one line should have served for the Great Western and the South-Western, as far as Basingstoke and Reading — total loss, say 1,000,000*l*. Then, going north, we have two lines parallel with each other, the Birmingham and Derby, and the Midland Counties, the latter of which should never have existed—total loss, 1,000,000*l*. Then Chester and Crewe, Manchester and Crewe, and Newton and Crewe, and Chester and Birkenhead, three of them unprofitable, a total loss (without any advantage) amounting to 1,500,000*l*. That the Manchester and Preston, and the Newton and Preston, and the Leigh and Bolton, should co-exist in the same district, is a further absurdity, costing at least an unnecessary 500,000*l*. No one acquainted with the country can for a moment admit that both the Manchester and Leeds, and Manchester and Sheffield should have been made as separate railways, at a loss of 1,500,000*l*. Thus might good legislation have rendered to the country two essential services. The whole traffic at present existing might have been concentrated on the remaining lines by a judicious selection, so that they would have been rendered more profitable to the country, while these six millions would have remained for investment. With this money at its disposal, our government might now have had the following lines for conveyance of mails, which it eminently wants: viz. a mail line from Exeter to Plymouth, and its continuation, for the same purpose, to Falmouth —a mail line to Ireland by way of Chester and Holyhead, and a mail line north to Scotland. These great lines would have been feeders to those which already exist, would have conferred great benefits on the country, and would have cost no more than has been already paid for partial communication. But how was the government to have done this? just as it does many things less worth doing. Had there been the will, the way was not difficult. But we are speaking only of the past: now for the present and the future. It is in the power of a judicious government *now* to aid very much the progress of the country, and relieve its distress by promoting the great lines of communication with the more distant parts of the country—let it begin at once, and it is not too late to do much good. Government has before it, Reports of Commissioners on these great lines of communication; it has only to act on the advice of its own Commissioners. There never was a country that required more the care and concern of a judicious legislator than Great Britain at the present moment. There never was a time when so little assistance could achieve so much good, or avert so much distress!

For the purpose of our instruction in the systematic extension of the railway system, let us look at the Belgian system of government legislation. From that we find the following important facts,—first, that at an expense not greater than that of the London and Birmingham Railway, the whole of Belgium was simultaneously covered with a uniform system of railways, without the co-existence of duplicate lines; secondly, that these lines would never have been constructed by private enterprise, from the inequality of the difficulties encountered, and of the returns obtained from the different lines; third, that in the hands of the government, the railways, as a whole, are remunerative, while they would not have been sufficiently attractive to allure the private speculator.

We extract from an Appendix to the work at the head of this article, the following illustrations of the Belgian system, which may at the present moment, when the subject of foreign railways excites so much interest, deserve the attention of our readers:—

"Taking Brussels as the starting point for the northern and southern, and Mechlin as that for the eastern and western lines, the routes and lengths for the several lines are as follows:—

	Miles.	Chains.
North line—to Mechlin and Antwerp ..	28	71
East line—(with a branch line from Landen to St. Trond) to Louvain, Tirlemont, Landen, Waremme, Liége, Chenée, Chaudfontaine, Pepinster, Verviers and Dolhain-Limbourg, to unite at Welkenraedt (on the Prussian frontier) with the Rhenish railway, running from the Belgian frontier to Aix-la-Chapelle and Cologne, whence it is proposed to unite it by way of Minden (for which the surveys are in a forward state) with the numerous German railways which will soon be opened between Berlin and Vienna, thus uniting the North Sea at once with the Danube and the Baltic	91	52
West line—to Ostend, by Termonde, Ghent, and Bruges, with a branch line from Ghent towards the French frontier at Mouscron, by Deynze-Peteghem and Courtray (to unite at Courtray with the French railway to Lille and Paris), and from Mouscron to Tournay	125	66
South line—to Halle, Braine-le-Comte, Soignes and Mons, to join at Quiévrain the French railway from Paris to Valenciennes and the Belgian frontier, (with a branch from Braine-le-Comte to Charleroy and Namur)....	102	42
Total length	348	71

These 350 miles of Belgium railway have been constructed, furnished with locomotives, carriages, and everything necessary for their full operation, at a cost of about six millions—the cost of the London and Birmingham. Many of the districts are by no means favourable to railway construction, as appears by the following description:—

"The northern and southern provinces of Belgium present features of a very opposite character. The provinces of Antwerp, Eastern and Western Flanders, are a series of rich polders intersected by numerous canals and dykes, and so teeming with population that this part of Belgium has been compared to an immense village, to which the numerous hamlets and chateaux give it no small resemblance. The provinces of Hainault, Namur, Liége and Luxembourg on the contrary have a very different character, consisting principally of a rugged district of mountains covered with dense forests still harbouring the bear and the wolf, intersected by rapid streams and scantily peopled by a hardy race, different in both character and language from the inhabitants of the Flemish provinces. It will be seen from the above remarks how varied are the conditions under which the railway system of Belgium has been established. The northern and western lines placed but a few feet above the level of the sea, with gentle curves and almost on a dead level, presenting few engineering difficulties, the principal point of importance being to avoid interference with the drainage of the districts through which the lines pass; whilst the eastern and southern lines carried across mountain ridges upwards of eight hundred feet above the level of the sea, and through valleys in one instance four hundred feet in depth, have required works of art which from their magnitude and the difficulty of their execution will bear comparison with any of those of the present day. By reference to the map of Belgium it will be seen that the great central line, from Ostend to Liége, crosses nearly all the principal valleys at right angles, presenting in the hilly districts a rapid succession of heavy cutting and embankment; whilst the eastern and southern lines, viz., from Ghent to Tournay, Brussels to Quiévrain, Braine le Comte, to Namur and Liége and from the latter place to the Prussian frontier, have been laid out for the greater part of their several lengths, along the sides of, or parallel to the valleys watered respectively by the rivers Lys, Senne, Sambre, Meuse and Vesdre; from the numerous works of art required for the crossings of the several rivers and the lateral valleys, as well as for maintaining uninterrupted the existing communications with the numerous manufacturing establishments on the banks

of the Meuse and Sambre, are of a much more expensive character than the former."

Nothing in the history of railway transport is more surprising than the extent to which they have created traffic for themselves, in many instances wholly without interference with existing systems of conveyance. In Belgium this is well illustrated:—

"The self-creating nature of railway traffic has perhaps never been so fully displayed as on the Belgian railways; let us take as an example the line from Brussels to Mechlin. A short time before the revolution, the Dutch Government caused returns to be made of the number of passengers carried annually by the public conveyances between the towns of Brussels, Mechlin, Liége and Antwerp. These returns showed the average number of passengers conveyed annually between Brussels and Mechlin to be about 75,000, and it is calculated that this would be about three-fourths of the number of passengers who would avail themselves of the railway. But at the close of the year 1836, after the railway had been open eight months, it was found that the number of passengers carried between these towns amounted to no less than 421,439, or upwards of eight times the number conveyed in the same number of months previous to the establishment of the railway. The number of persons conveyed on the railways from the 1st of May, 1835, up to the 31st of December, 1841, amounts to upwards of eleven millions. The total receipts from the carriage of merchandise for 1838, amounted to 2,343*l.* 15*s.* 7*d.*, and for 1841, to 79,395*l.* 9*s.* 4*d.* The regular progression of the traffic, month by month during 1839, is very remarkable, the receipts for February under this head amounting to 286*l.* 7*s.* 7*d.* and for October to 2,991*l.* 12*s.* 7*d.*, showing a tenfold increase during eight months only. In the face of this extraordinary traffic that on the common roads has progressively increased; a fact which illustrates most forcibly the benefit which has resulted to the commercial interests of the country from the increased facility of communication afforded by the establishment of the railways. The following table of the *péage des barrières*, answering to the English turnpike tolls, from 1831 to 1839, may be interesting. The produce of the tolls let to the highest bidder was in

1831	2,390,882 francs.	
1832	2,195,343	
1833	2,360,416	
1834	2,415,769	
1835	2,385,430	year of first opening
1836	2,447,985	of the railways.
1837	2,584,791	
1838	2,759,548	
1839	2,749,301	

We have not on the railways of this country as yet developed all their resources, and especially the virtues of low fares, which have never been resorted to without success:—

"Perhaps the most striking feature of the railway system of Belgium, is the extension of the benefit of rapid communication to the humblest equally with the highest rank of society. It will be seen by reference to the returns that the amount received from waggon passengers, is greater than that derived from those either of the first or second classes, and no one who has not travelled on the Belgian lines can form an idea of the extent to which the peasantry avail themselves of the facilities of transit afforded by the railways. The very poorest are hardly so poor but that the saving of time counterbalances the expense of railway conveyance: let us illustrate this by a practical example. An agricultural labourer will earn about 15*d.* per diem, so that the value of his time may be considered to be about 1¼*d.* per hour: if he has to travel a distance of three miles, this journey, if taken on foot, will not occupy less than an hour, which will occasion a loss of 1¼*d.*; the fare on the railway will be 1½*d.*, and the journey will not occupy more than twelve minutes; making a total loss of 1¾*d.*, while the time saved is equal to 1*d.*, so that a saving of ¼*d.* is effected by the use of the railway."

It would appear, however, that the Belgian railways have not been attended with such success as to justify very sanguine views of the ultimate success of continental railways unaided by government assistance:—

"The question here naturally arises, will the working of the Belgian railways pay the interest of the capital expended on their construction? By reference to the returns given it will be seen that the net revenue for 1842, is estimated at 4½ per cent. on the capital engaged in the construction of the lines from the working of which this profit is to be derived. We may assume the *average* cost per mile of the lines at present open to be about 12,000*l.*, their *actual* cost ranging from about 8000*l.* to 16,000*l.* per mile. It is therefore evident that whilst some lines are yielding a large profit, others are hardly paying their working expenses; a conclusion which is confirmed by the fact that the net receipts of 1841 were less than those of 1840, by upwards of 5000*l.*, whilst the number of miles run by trains was considerably greater. The following is a comparison of the working of these two years:—

	Excess of Receipts over Expenditure.	No. of Miles run by Trains.	Net Receipt per Mile per Train.
	£. s. d.		s. d.
1840....	83,226 4 8½	733,879	2 3
1841....	78,133 6 11½	900,106	1 8¾

Although, from the progressive increase of the traffic since the first opening of the railways, there appears little reason to doubt that the net receipts will ultimately cover the interest of the six millions of capital to be sunk in the undertaking, it seems very questionable whether some of the lines will not always be worked at a loss; for example the line from Liége to the Prussian frontier, which will have cost, by the time it is completed, little less than 50,000*l.* per mile, not including the furnishing of the line, can hardly be expected even by the most sanguine to realize, under the present tariff, more than 1½ or 2 per cent. on the capital; whilst it is yet doubtful whether the steepness of the gradients will not even cause the working expenses to exceed the receipts. The result of our inquiry therefore amounts to this—that although, taken as a whole, the traffic on the several lines will probably fully cover the interest of the capital, the net revenue will be much less than it would have been, had the Government confined itself to the construction of some particular lines; whence we may conclude that had the construction of the railways been left to private enterprise, either one-half of the present lines would have remained unexecuted, or an increased tariff would have neutralized the benefits which Belgium is now reaping from increased facilities of communication."

The work from which we have made these extracts is so strange and heterogeneous a production, that we are unwilling to enter fully upon its [de-]merits. It is a rare specimen of book-making. The Book-proper, is an account of the Utica and Syracuse railroad, an American work by Messrs. O. H. Lee and C. B. Stuart, American engineers. This account is comprised in 64 pages, and, with 14 plates, forms a *brochure* which, in a convenient and cheap form, we should have reckoned a benefit to the profession. We think the public works on this railway display great invention and constructive talent, and do credit to Messrs. Lee and Stuart; but the account of them should have formed part of a book on the Public Works of America, which, on a former occasion, we noticed favourably: the drawings, by Mr. Isherwood, are very excellent specimens of projection. But will not our readers be a little astonished to hear, that out of so small a matter, the ingenuity of the publisher has managed to construct a volume of the thickness of 620 pages of our copy of Lord Bacon? Thick paper, and nearly *an inch of fly-leaf*, no doubt may go a good way to form the appearance of a volume, but the reader, on examining it, must be allowed to ask, "What! only one hap'orth of bread to all this monstrous quantity of sack?" To be sure there is the Appendix on Belgian railways, by Mr. Dobson, which could easily have been put in a very few leaves, and there is the preface by Mr. Weale himself, which amounts to 42 pages! We regret to say severe things about the work of any man, especially when obliged to him, as we are to the publisher of Messrs. Lee and Stuart's works; but we assure Mr. Weale that it is not every publisher who should, after the example of Mr. Knight, turn author. Mr. Weale is a spirited publisher, and that is enough. He will complain, we suppose, of our severity; but we assure him, that when he next publishes a good book, by an eminent author, on moderately thin paper, at a tolerably fair price, with his usually well got up plates, we shall give him unmingled praise.

Elegiac Poems. Moxon.

In spite of much that may be said—and has been said—on the other side of the question, we have never been able to satisfy ourselves that such poems as compose this volume are fitted for publication. There are few of the modern schools of poetry with which we have less sympathy than that of the class of sentimentalists who have arrogated to themselves the title of "Domestic poets"—who make an ostentatious parade of their home-pangs, and let the public in, at the few shillings a-head which are the price of their volume, to gaze on the crowned sorrow that sits by the hearth. There is something about this weeping in public—this "sighing like furnace, with a woful ballad"—this making a gossip of the grief that where it is most deep is voiceless—from which we turn with a dislike, that throws a portion of its discredit even over such sweet and natural expression of a real suffering as the poems before us contain. There are none of the affectations which the soul more surely resents than the affectation of excessive sensibility, of any kind,—and there is scarcely any one of them which more certainly denounces itself: but the ostentation of the heart which makes a playground for the reading-public of its "Holy of Holies," lays all its dead affections out, in state, and holds up to the common gaze the shadowy and majestic Presence over which the Greek painter, in a moment of passionate (and most happy) inspiration, flung the veil, is an affectation which has long needed a public rebuke. Let us, however, not be misunderstood:—these remarks of ours have no application whatever to the passionate expressions, or unconscious revelations, which the poetic mood *will* wring, at times, from the bruised spirit—still less to that often mournful tone of the harp which betrays that the thoughts have been learnt "in suffering" that are uttered "in song." From the fulness of the heart, the mouth will speak—as echo must be true to the note which gave it birth. Our objection is, as we have said, to the school of deliberate sentimentalists—Pharisees of the heart, who make its offerings and repeat its prayers, in the market-place, calling all the world to the ceremonial;—men who believe that the thoughts which lie "too deep for tears" are, yet, not too deep for words—who read Malcolm's injunction to "give sorrow words" in a sense of their own, and walk continually abroad "wearing" a breaking "heart upon their sleeve, for daws to peck at." To such men domestic suffering has its bright side—other than that which the Divine and Moralist teach:—a home calamity they turn, as a beggar does his sores, to profit, and, for a family death, come abroad, wearing exaggerated poetical weepers,—and hoping, for such display, to extract out of their proper bereavement a benefit of the kind which they share with the undertaker! That there is such a school our readers are aware; and this has seemed to us a fitting opportunity to denounce it, because the distaste which its proceedings inspire, affects the cordiality of our welcome to the little volume before us,—a collection, as we have intimated, of poems, originating in a domestic affliction, yet being the simple and unaffected utterances of a poet who sings, "leaning his breast upon a" real "thorn."

The author is, himself, not unaware of the objection which there may be to a publication of this nature; but he has an argument in its favour, which has satisfied his own mind, and will many of our readers. He says, in a poetical dedication to ——, (evidently his wife), that he is induced to place these poems before other eyes than those for whom, alone, they were first designed, in the hope that they may carry to other wounded hearts—

Hearts that are bleeding now, or once have bled,

some portion of the comfort which he found they had been to her. The same thing has been said by Coleridge, at greater length, and in more general terms: and, for ourselves, we are free to admit, that we have tasted the sweetness of these verses by our own fire-side,—to which, of course, they would not have found their way without publication. The poetry is a low, sad, thoughtful music, healthy in tone and simple in expression, and rendering, beyond any mistaking, the author's heart. The first poem which we shall quote will let the reader into the secret of the writer's sorrow :—

Half unbelieving doth my heart remain
Of its great woe;
I waken, and a dull dead sense of pain
Is all I know.

Then dimly in the darkness of my mind
I feel about,
To know what 'tis that troubles me, and find
My sorrow out.

And hardly with long pains my heart I bring
Its loss to own:
Still seems it so impossible a thing
That thou art gone—

That not in all my life I evermore
With pleased ear
Thy quick light feet advancing to my door
Again shall hear—

That thou not ever with inquiring looks
Or subtle talk
Shalt bring to me sweet hindrance 'mid my books
Or studious walk—

That whatsoever else of good for me
In store remain,
This lieth out of hope, my child, to see
Thy face again.

There are few households in which the following simple thought is not instantly recognized :—

That name! how often every day
We spake it and we heard;
It was to us, 'mid tasks or play,
A common household word.

'Tis breathed yet, that name—but oh
How solemn now the sound!
One of the sanctities which throw
Such awe our homes around.

As we have said, all these poems have reference to the same one sorrow; and are so many natural utterances of it—wherein consists their beauty. The sentiment is unpremeditated, and the publication obviously an after-thought. The Poet has made no vain attempt to give variety to a theme, one of whose most expressive characters is that very haunting sameness and fond iteration. Nowhere has he gone out of his own heart for imagery; and, consequently, what he has found is all appropriate. The thoughts that he embodies are all such as would naturally—

Fill the room up of *an* absent child,—
Lie in his bed, walk up and down with *us*,
Put on his pretty looks, repeat his words,
Remember *us* of all his gracious parts,
Stuff out his vacant garments with his form.

The following example will be welcome :—

Yonder on that wall displayed,
Children three behold pourtrayed,
The resemblances of life,
With the truth of nature rife:
See one gentle girl is there,
And of boys a jocund pair;
And by God's good grace, the three
Round about our hearths we see,
Filling still our home with glee.

But that loved one, who has left
Us of so much joy bereft,
Whom our yearning hearts require,
Whom our aching eyes desire,
We, alas! have not of him
Even this poor memorial dim.

Oh unhappy chance! the three
Whom around us still we see,
That do with their presence bright
Ever make us pure delight,
Whom at any hour we may—
Every hour of every day—
To our bosoms fold and press,
Visions of delight that bless
Daily our glad eyes, and still
With their living voices fill
Full of joyfulness our bowers,
Triad sweet, that still are ours;
We may on their portraits feed,
In this richer than we need,
Hardly needing these, the while
They themselves upon us smile.
But that loved one, loved and lost,
Who has left our life's bleak coast,
After whom our eyes we strain,
Whom we listen for in vain,
For he comes, he comes not back,
Well-a-day! of him we lack
Rudest effort that should trace
The dear features of his face;
Which if it had truly caught,
Though by artless limner wrought,
It had still been in our eyes
Dearer relic, costlier prize,
Than great work of master's hand,
By far-fameđ artist planned,
Looking calmly from the wall
Of some old ancestral hall.

And already, when I strive
That lost image to revive,
And his very self to paint
On my mind's eye, dim and faint
Come those features, indistinct,
Or with that last suffering linked;
Or if they distinct and clear
For a moment may appear,
Soon they fade anew, and seem
Like the picture of a dream,
Or cloud vision, which the breath
Of the light wind scattereth.

Years will roll, and dim and dimmer,
Through their mists, will faintly glimmer
That loved image, which e'en now
Comes not freely to my vow,
Which already memory's wand
Is not potent to command
At its bidding.—Let it be,
Let me lose all trace of thee,—
Of the earthly casket, which
Once an heavenly gem made rich,—
Of that shape which in my sight
Glanced an apparition bright;
So that fresh in me I find
The dear features of thy mind,
So that these continue still,
And the haunts of memory fill—
Thy unerring keen delight,
In all lovely things and bright,
And the largeness of thy heart,
Ever planning to impart
To thy brothers, to the poor,
Far beyond thy little store,
And thy tears which any woe,
Heard or seen, would cause to flow—
So that I do not forget
What in thee so freely met,
To thy mother manly love—
And thy years so far above
And beyond a childish mind,
All the pleasure thou couldst find
In whate'er I might design,
In whatever tasks were mine—
If I may remember still
How our inborn stain of ill
Did in thee break seldom forth,
Seldom came unto the birth;
(So the holy waters laved,
With their grace so truly saved;)
While with a delighted ear
Of thy Lord and Saviour dear
Thou didst ever love to hear;
If these memories with me stay,
If these do not fade away,
I with unrepining heart
Will those other see depart.

Here is another touching thought, having a low, sad echo in many and many a heart :—

Heart's brother, hast thou ever known
What meaneth that "No more?"
Hast thou the bitterness outdrawn,
Close hidden at its core?

Oh, no—draw from it worlds of pain,
And thou art doomed to find,
That in that word there doth remain
A bitterer drop behind.

We must find room for an Apologue, which finely moralizes (as indeed most of these poems do) the poet's sorrow :—

In schools of wisdom all the day was spent:
His steps at eve the Rabbi homeward bent,
With homeward thoughts which dwelt upon the wife
And two fair children who consoled his life.
She, meeting at the threshold, led him in,
And with these words, preventing, did begin:
"Ever rejoicing at your wished return,
Yet do I most so now: for since this morn
I have been much perplexed and sorely tried
Upon one point which you shall now decide.
Some years ago, a friend into my care
Some jewels gave, rich precious gems they were;
But having given them in my charge, this friend
Did afterward nor come for them, nor send,
But left them in my keeping for so long,
That now it almost seems to me a wrong
That he should suddenly arrive to-day,
To take those jewels which he left, away.
What think you? Shall I freely yield them back,
And with no murmuring?—so henceforth to lack
Those gems myself, which I had learned to see
Almost as mine for ever, mine in fee."

"What question can be here? Your own true heart
Must needs advise you of the only part;
That may be claimed again which was but lent,
And should be yielded with no discontent.
Nor surely can we find herein a wrong,
That it was left us to enjoy it long."

"Good is the word," she answered; "may we now
And evermore that it is good allow!"
And, rising, to an inner chamber led,
And there she showed him, stretched upon one bed
Two children pale, and he the jewels knew,
Which God had lent him and resumed anew.

Who is the author of this little volume we know not, and we think he was right to publish it without his name. Half the objection to such a publication is removed by that circumstance—which, in a great measure, keeps out of sight the personality,—and, for the general public, almost raises the little volume itself, in its entirety, into the dignity and abstraction of an Apologue.

OUR LIBRARY TABLE.

The Young Milliner, by Mrs. Stone.—The novelist has, of late, too largely become the abuse-monger. The *unsatis*-Factory Boy of Mrs. Trollope was the natural sequel, we fear, to the 'Oliver Twist' of Dickens; since then we have had poor laws, Puseyism, and other vexed questions done into fiction; and now Mrs. Stone, following the lead of the Report of the Children's Employment Commission, and the indignant and earnest protest it has excited, puts forth her statement of the case in a rather maudlin story. It cannot for an instant be supposed, that we reject the humanity of any sincere intention to assist "the desolate and the oppressed:" our columns have long borne witness, we hope, on the side of the enlarged and tolerant charities; but we no more like to see the grievance-trade intruding itself into the literature of leisure, than the rags and sores of a hospital taken as subjects for pictures. Moreover, in the present instance, Mrs. Stone has been anticipated. There appeared, some six months ago, in *Tait's Magazine*, 'A Dress-maker's Diary,' one of the most ghastly realities ever put on paper, to haunt the reader amid the comforts of his fireside. There we saw the mind of the victim, yielding week by week to the ceaseless labour, to the dismal monotony of her calling—there, the hideous contrast between the robe for the bridal or ball and the skeleton (the word is not too forcible) giving it the last seductive touches of airy grace—there, natural and innocent yearnings for home and green trees, growing fainter and fainter, till all becomes dark! It was a revelation of remarkable power in these exhausted days of magazine-writing; whereas this is merely a sentimental tale of a very virtuous young milliner, who turns out to be "come of good family," and dies, of her labour, the discovery coming too late, with another love-episode intertwined, to interest boudoir-readers in characters of "their own order." The 'Young Milliner' will neither travel very far, nor do much good or harm.

Day Dreams, by Charles Knox.—We have heard a pleasant saying attributed to a well known writer and preacher of the present day, which amused us at the time, and which we have had occasion to remember often since. Speaking with a brother-critic on the subject of reviewing, and in answer to some remark of the latter, which implied that certain books which had been under his notice had been carefully perused, "What!" said he, "do you *read* books before you notice them?" "Certainly!" was the reply; "do not *you?*" "I find it better," said the Reverend Dr., "*not* to read them: *it creates a prejudice!*" Now the volume before us is one having many elements of popularity, and many claims to be considered an ornament to the drawing-room table. Handsome type on fine paper, luxurious margins, copious embellishments, and delicate binding, are all in its

favour; and whatever *prejudice* we have against the book arises from having *read* it. Had we even bestowed upon the author so much of indifference as to be satisfied with a hasty glance at the contents, it would have fared better with his poetry, so far as our judgment on it is concerned, for there is a determined air of *thought* about it which does not, at the first glance, betray the exceedingly threadbare character of the writer's speculations, and an assumption of the poetical costumes which to a momentary view, offers not a bad imitation. Captain Knox is, as usual, pleasant and clever: but we would advise him that his pleasantness and cleverness are of a kind which will do better service in prose than in poetry. Amid the incidents of a novel the very decided commonplace of his profundities is taken at once at its real value, and set fairly against the amusement furnished by the author; but in the array and circumstance of the poetical accompaniments, the expectation arises of an intellectual presence which it may be worth some trouble to get at, and the unsatisfactory result is counted more heavily against the writer, because of the disappointment. In prose and in verse Captain Knox is one of a numerous class, whose qualification and bane are *one* and the same—facility.

The Man of the People, by C. F. Rosenberg, author of the 'Prince-Duke and the Page.'—The time has not yet arrived when the great French revolution, with its strange *phantasmagoria* of actors, will be a field of history, in which the novelist can profitably exercise his art. More than one of our cleverest artists, attracted by the contrasts presented, has bestowed labour upon the epoch in vain: we need only instance Mrs. Gore, whose 'Tuileries' has thrice the amount of stuff in it which any of her fashionable novels contains, and Sir E. L. Bulwer, the most intelligible portions of whose 'Zanoni' are its Parisian scenes. Where writers so distinguished have but partially succeeded, it can be no discredit to Mr. Rosenberg to have failed. There are clever things in his novel, but the skill is neutralized by affectation of style. Of course the 'Man of the People' could not do Mr. Rosenberg's bidding, without becoming entangled in a love story, but the web is feebly woven; and the misfortunes of the hero, Karl Elsenheim, and his beloved Blanche, are overdrawn and melo-dramatic. If Mr. Rosenberg will trust more to himself and less to the humours and fashions of other novelists, he may write well, since he has a power over the picturesque above the average.

List of New Books.—History of our own Times, by Thomas Campbell, Esq., Vol. I. post 8vo. 10*s.* 6*d.* cl.—Life and Times of Petrarch, by Thomas Campbell, Esq. 2nd edit. 2 vols. 8vo. 16*s.* cl.—The Student, by Sir E. L. Bulwer, 1 vol. fc. 8vo. 5*s.* cl.—Gabrielle, or Pictures of a Reign, by Miss Costello, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—Traditions of Palestine, by Harriet Martineau, 2nd edit. royal 18mo. 2*s.* 6*d.* cl.—Cruchley's New Picture of London for 1843, 18mo. 3*s.* swd., or 5*s.* cl., with map.—Annals of Chymistry and Practical Pharmacy, Vol. I. 8vo. 12*s.* cl.—Blood-letting as a Remedy for the Diseases of Horses, &c., by Hugh Ferguson, 8vo. 3*s.* 6*d.* cl.—Milton's Practical Bee-Keeper, fc. 8vo. 4*s.* 6*d.* cl.—Wilson on Spasms, Languor, Palsy, &c. post 8vo. 7*s.* cl.—The Waverley Novels, by Sir Walter Scott, new edit. 25 vols. 12mo. 5*l.* cl., 6*l.* 5*s.* hf-bd. morocco.—The Waverley Novels, by Sir Walter Scott, 5 vols. royal 8vo. 5*l.* cl.—Sir Walter Scott's Life of Napoleon, new edit., to be completed in 5 vols., Vol. I. 12mo. 5*s.* cl.—Courtenay on the Pathology and Cure of Stricture in the Urethra, 2nd edit. 8vo. 7*s.* 6*d.* cl.—Short Tales and a Gift to Young Friends, in words of one syllable, square 2*s.* 6*d.* cl.—Insect Histories, by the Author of 'Stories of Natural History,' square 2*s.* 6*d.* cl.—Comic Nursery Tales, 'Beauty and the Beast,' by Albert Smith, with illustrations, by Alfred Crowquill, square, 2*s.* 6*d.* bds.—Practical Hints on Cricket, by A Wykhamist, 18mo. 1*s.* 6*d.* cl. swd.—Thoughts on the Mental Functions as a Branch of the Physiology of the Nervous System, Part I. 12mo. 6*s.* cl.—Hours with the Muses, by John Critchley Prince, 3rd edit. enlarged post 8vo. 6*s.* cl.—Poems of the Fancy and Affections, by William Sinclair, post 8vo. 5*s.* cl.—Mair's Introduction to Latin Syntax, new edit. revised, corrected, and improved, with vocabularies, 12mo. 3*s.* bd.—Coleridge's (S. T.) Aids to Reflection, 5th edit. enlarged, edit. by H. N. Coleridge, 2 vols. fc. 8vo. 10*s.* cl.—Burke's Dictionary of the Landed Gentry, a Companion to the Peerage and Baronetage, to be completed in 4 parts, Part I. royal 8vo. 10*s.* 6*d.* swd.—Debrett's Peerage, by G. W. Collin, corrected to the Present Time, 8vo. 30*s.* hf-bd.—Ewing's General Atlas, new edit. with Preliminary Illustrations, by Hugh Murray, 4to. hf-bd. 9*s.* plain, 10*s.* 6*d.* coloured outlines, 12*s.* 6*d.* full coloured.—Wilson's Reasonableness of Christianity, new edit. 5*s.* cl.—Catena Aurea, Vol. III. Part I., 'St. Luke,' 8vo. 10*s.* 6*d.* cl.—Horæ Sacræ, with Introduction, by the Rev. J. Chandler, M.A., new edit. 32mo. 2*s.* 6*d.* cl.—Sermons Preached at Reading, by the Rev. Francis Trench, 8vo. 10*s.* 6*d.* cl.—Six Views on Infidelity, by the Rev. Joseph Fletcher, post 8vo. 3*s.* 6*d.* cl.—The Martyr of Erromango, by the Rev. John Campbell, 3rd edit. fc. 8vo. 6*s.* cl.—Jerusalem as it was and as it is, translated from the German, by Sophia Taylor, with Preface, by the Rev. A. M'Caul, 18mo. 2*s.* 6*d.* cl.—East India Register and Directory for 1843, 2nd edit. 12mo. 10*s.* swd.—The Earl of Essex, a Romance, by Charles Whitehead, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Standard Novels, No. XCII., 'Jacqueline of Holland,' by C. L. Grattan, 12mo. 6*s.* cl.—The Maid of the Hallig, or the Unfortunate Islanders, from the German, by S. Jackson, fc. 8vo. 5*s.* cl.—Gentle Gertrude, a Tale for Youth, 18mo. 2*s.* 6*d.* cl.—Essays of Elia, 2 vols. 12mo. 8*s.* cl.—The Hour and the Man, by Miss Martineau, 12mo. 6*s.* cl.—Deerbrook, by Miss Martineau, 12mo. 6*s.* cl.—The Botanist's Manual and Woodland Companion, fc. 8vo. 2*s.* cl.—Low's Practical Agriculture, 4th edit. enlarged, 8vo. 21*s.* cl.—Loudon on Laying out, Planting, and Managing Cemeteries, &c., 8vo. 12*s.* cl.—Stark's History and Antiquities of Gainsburgh, 8vo. 21*s.* cl., large paper, royal 8vo. 31*s.* 6*d.* cl.—Highlands, and other Poems, by the Rev. J. G. Small, post 8vo. 6*s.* 6*d.* cl.—Our Wild Flowers, by Miss Twamley, new edit. post 8vo. 12*s.* cl.—Twamley's Romance of Nature, 8vo. 1*l.* 11*s.* 6*d.* morocco, elegant.—Hints to Servants, with 12 illustrations, by Kenny Meadows, 12mo. 3*s.* 6*d.* cl.—Tate's Modern Cambist, 5th edit, with Supplement, 8vo. 12*s.* cl.—Road to Learning, new edit. square 16mo. 2*s.* cl.—Memoirs of the Rev. J. Thornton, of Billericay, 12mo. 4*s.* cl.—King's Specimens of Furniture in Elizabethan and Louis Quatorze Styles, Part IV. 4to. cl. 10*s.* plain, 12*s.* coloured.—The Baths of Germany, with an Appendix on the Cold-Water Cure, by Edwin Lee, post 8vo. 7*s.* 6*d.* cl.—Biographical Illustrations of St. Paul's Cathedral, by G. Lewis Smyth, medium 8vo. 3*s.* 6*d.* swd.—One Hundred Romances of Real Life, by Leigh Hunt, medium 8vo. 3*s.* 6*d.* swd.—Extracts from the Letters of Jonathan Hutchinson, 2nd edit. 12mo. 5*s.* cl.—Reid's Essays on the Active Powers of the Human Mind, with Notes, &c. by Wright, 8vo. 12*s.* cl.—No Sense like Common Sense, a Tale, by Mary Howitt, 18mo. 2*s.* 6*d.* cl.—Alice Franklin, a Tale, by Mary Howitt, 18mo. 2*s.* 6*d.* cl.—Zornlin's World of Waters, fc. 8vo. 6*s.* cl.—A Treatise on the Enlarged Tonsil and Elongated Uvula, and other Morbid Conditions of the Throat, by James Yearsley, 2nd edit. 8vo. 5*s.* cl.—Guthrie on the Anatomy and Diseases of the Urinary and Sexual Organs, 3rd edit. 8vo. 5*s.* cl.—A Course of Practical Geometry for Mechanics, by W. Pease, 18mo. 1*s.* 6*d.* cl.

METEOROLOGICAL JOURNAL for APRIL, kept by the Assistant Secretary, at the Apartments of the Royal Society,
BY ORDER OF THE PRESIDENT AND COUNCIL.

April. 1843.	9 o'clock, A.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	3 o'clock, P.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	Dew Point at 9 A.M., deg. Fahr.	Diff. of Wet and Dry Bulb Thermometer.	External Thermometers. Fahrenheit. 9 A.M.	3 P.M.	Self-registering. Lowest	Highest	Rain in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
S 1	29.540	29.534	51.7	29.518	29.510	54.6	48	02.7	51.3	57.3	49.6	58.0	.102	S	A.M. Overcast—light rain—high wind. P.M. Cloudy—high wind, with showers. Evening, Overcast—high wind.
⊙ 2	29.510	29.504	54.0	29.604	29.600	56.0	50	03.6	54.7	59.5	51.3	59.0	.141	S	A.M. Cloudy—high wind—high wind throughout the night. P.M. Cloudy—high wind—hail and rain. Ev. Fine and starlight.
M 3	29.840	29.832	54.3	29.800	29.794	57.0	50	04.5	56.3	59.3	50.8	60.2	.052	SW var.	Cloudy—light wind throughout the day. Evening, The same.
T 4	29.396	29.390	54.0	29.384	29.378	55.5	50	01.4	51.3	51.3	49.0	61.3	.263	S	A.M. Cloudy—light wind—heavy rain early. P.M. Overcast—light rain and wind. Evening, The same.
W 5	29.764	29.758	61.0	29.840	29.834	54.7	47	04.6	49.8	54.7	43.7	56.3	.283	SW	A.M. Cloudy—brisk wind, hail, and rain—high wind during the night. P.M. Fine—lt. clouds & wind. Ev. Cloudy—high wind.
T 6	29.870	29.862	52.5	29.750	29.744	53.8	47	03.7	51.3	55.4	45.0	57.2	.058	S	A.M. Ovct.—slt. rain—high wind—ditto during night. P.M. Ovct. Ev. The same, with slight rain.
F 7	29.586	29.578	54.9	29.530	29.522	57.0	52	02.7	53.6	60.0	50.2	56.8		S	P.M. Cldy. Ev. Same.
S 8	29.612	29.604	64.2	29.596	29.588	57.0	48	05.5	51.0	56.8	47.6	61.7	.450	S	A.M. Overcast—slight rain & wind—high wind throughout the night.
⊙ 9	29.636	29.628	52.7	29.634	29.628	52.0	47	02.5	44.9	46.8	44.8	58.6		NE	A.M. Fine—lt. clouds—brisk wind. Heavy gale, with heavy rain in the night. P.M. Fine—lt. clds.—brisk wind. Ev. Fine & starlight.
M 10	29.938	29.930	49.7	29.930	29.922	49.4	40	04.2	41.7	43.0	36.4	48.3		NW	Lightly overcast—light wind throughout the day. Ev. The same.
T 11	30.010	30.002	49.6	30.000	29.992	47.7	32	04.2	39.5	44.6	35.2	48.0	.055	WNW	A.M. Fine—light clouds and wind. P.M. Cloudy—light snow—rain and wind. Ev. Fine and starlight—sharp frost.
W 12	29.970	29.962	49.3	29.914	29.906	46.3	35	03.6	39.3	43.7	33.0	45.7		NW	Fine—light clouds and wind throughout the day. Evening, Fine and moonlight—light frost.
T 13	29.830	29.822	46.2	29.890	29.882	45.6	34	03.0	38.3	41.5	35.0	45.0	.066	NW	A.M. Fine—lt. clouds & wind. P.M. Cloudy—lt. wind. Ev. Moonlight—light clouds.
● F 14	29.914	29.906	45.0	29.904	29.896	46.3	35	04.5	44.3	52.2	34.0	46.0		W	A.M. Fine—lt. clds. & wind—snow during the night. P.M. Cloudy—slight snow. Ev. Light rain.
S 15	30.138	30.130	47.3	30.120	30.112	49.6	43	03.1	51.0	55.7	44.0	53.3		W	Cloudy—brisk wind throughout the day, with occasional slight rain. Evening, Light fog.
⊙ 16	29.968	29.960	55.6	29.858	29.852	53.5	45	05.3	54.0	58.6	49.2	57.6		E	A.M. Light fog & wind. P.M. Cloudy—light wind. Ev. The same.
M 17	29.964	29.956	58.0	29.956	29.948	55.7	48	04.0	52.0	62.3	45.7	60.3		N	Fine—light clouds and wind throughout the day. Ev. Overcast.
T 18	30.150	30.144	56.0	30.098	30.090	55.2	42	05.5	52.7	60.7	45.8	64.0		NE	Ditto ditto. Ev. Fine and starlight.
W 19	29.992	29.984	51.6	29.876	29.868	54.2	45	01.8	45.7	58.8	41.8	62.2		E	Ditto ditto. Ditto.
T 20	29.736	29.728	57.7	29.744	29.740	57.0	49	05.2	57.3	65.0	45.8	60.4		S	A.M. Light fog and wind. P.M. Fine—light clouds and wind. Evening, Fine and starlight.
F 21	29.902	29.896	58.2	29.888	29.880	58.7	51	04.0	55.7	61.7	49.3	67.3		W	Fine—light clouds & wind throughout the day. Ev. Fine & starlight.
S 22	29.876	29.868	56.7	29.954	29.946	58.2	52	04.0	54.3	54.5	51.0	65.6	.050	SSW	Ditto ditto. Ev. Cloudy—light rain.
⊙ 23	30.104	30.096	58.5	30.068	30.060	56.7	39	05.7	50.3	57.3	42.3	63.7	.041	S	A.M. Cloudy—hail, rain, and wind. P.M. Cloudy—light clouds and wind. Evening, Fine and starlight.
M 24	30.060	30.052	60.7	30.022	30.014	55.7	45	04.6	50.7	55.7	42.3	58.6		E	A.M. Cloudy—light wind. P.M. Fine—light clouds and wind. Evening, Fine and starlight.
T 25	29.774	29.766	50.9	29.580	29.572	52.2	44	03.5	47.7	52.5	42.0	57.0		SSE	A.M. Fine—light clouds & wind. P.M. Cloudy—slight shower. Evening, Fine & starlight. [rain & wind. Ev. Fine & starlight.
W 26	29 670	29.662	49.0	29.700	29.692	51.4	41	02.4	41.3	52.7	38.7	55.0	.313	W	A.M. Ovct.—lt. wind, with occasional showers. P.M. Cloudy—hail,
T 27	29.856	29.848	52.9	29.898	29.890	51.5	41	03.8	45.0	52.5	40.6	54.0	.080	NW	A.M. Overcast—light rain, hail, and wind. P.M. Cloudy—light wind. Evening, Overcast.
F 28	29.800	29.794	50.9	29.698	29.690	51.8	43	04.3	49.3	51.4	43.2	54.6		E	Overcast—light wind throughout the day. Ev. Fine and starlight.
○ S 29	29.712	29.704	51.2	29.704	29.698	53.0	40	04.6	49.8	55.3	45.4	54.6	.033	W	A.M. Cloudy—lt. wind. P.M. Overcast—lt. rain & wind. Ev. Same.
⊙ 30	29.866	29.860	69.0	29.934	29.928	57.2	51	06.1	58.8	62.5	48.0	66.0		NE	A.M. Overcast—light wind. P.M. Cloudy—light wind. Evening, Fine and starlight.
															Fine—lt. clouds—lt. brisk wind throughout the day. Ev. Fine & starlt.
MEAN.	29.833	29.825	54.1	29.813	29.806	53.5	44	03.9	49.4	54.8	44.0	57.9	Sum. 1.987		Mean Barometer corrected ..... 9 A.M. 29.769 .. 3 P.M. 29.751; C. 29.760 .. 29.743

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

ROYAL ACADEMY.

Sir R. Westmacott's Lectures on Sculpture.

CONCLUDING LECTURE.—THE ROMAN PERIOD.

THE early history of Rome leaves us in no great surprise that a people who were soldiers from necessity, and dependent at first solely on their personal courage and vigilance for their safety, and who were surrounded by neighbours as rude and unpolished as themselves, should have had neither the inclination, nor, for a long period, the means of cultivating gentle or elegant pursuits. Marcellus, who sacked Syracuse 212 years B.C., introduced among his countrymen some slight taste for the Fine Arts, but more particularly for Grecian elegance, by transporting the statues and pictures of Syracuse to Rome: and Mummius, 147 years B.C., extended their influence by taking to Rome the spoils of Corinth; while Sylla, still later, by the dismemberment of Athens, Delphi, and Elis, filled Rome with the rarest productions of Grecian art. It is from this period, which may be considered that of the total subjugation of Greece to the Roman power, that we may date the decline of Sculpture in that country.

On the full establishment of the Roman dominion, the elevation of Julius Cæsar, and subsequently of Augustus, to the supreme power, was auspicious to the preservation of Sculpture, for it appears that an inclination towards the Arts was superadded to the policy which directed those emperors in the increase of the splendour and magnificence of Rome. Nor was this confined to the capital; the fixed authority of the emperors, and the general security of the country, afforded leisure for the cultivation of elegant pursuits, and a desire of improvement pervaded all ranks, and extended itself throughout every province of that vast empire. Under Tiberius, Caligula, Claudius, and Nero, the character of Art which prevailed at Rome does not, however, appear to have been sufficiently influenced by the authority of the fine examples which they had been at so great pains to collect from every part of Greece. Tiberius corrupted the taste, and Caligula caused many of the ancient statues to be mutilated by removing the original heads, and substituting his own portrait in their place. Sculpture, during the reigns of these emperors, was, unfortunately, fettered by the caprice of its employers, or was too often degraded by being made the vehicle of depraved sentiment,—a personal, rather than a national demand for his talent, directed the practice of the artist to individual personification, and even in this the simplicity of the art was invaded by the gorgeous apparel which the vitiated taste of his employers required in the admixture of the marbles of Egypt and the East, which had now become objects of attraction. The same departure from simplicity pervaded their architecture, every member of their temples or public edifices being encumbered with a profusion of ornament. Notwithstanding the great quantity of sculpture that was produced in the time, the reigns of these princes passed away without having produced a single Roman sculptor of original genius, nor can we refer to any very remarkable work in heroic composition. The fact of there being no native artists may be inferred from the circumstance that all the names recorded by Pliny of eminent men of those periods, are Greek. In intaglio and the more delicate productions in metal, Dioscorides, Agathopus, Possidonius of Ephesus, Lædus, Pithias, and Zopyrus, held a high rank. In Sculpture, Craterus and Pythodorus, Polydectes and Hermoläus, with Aphrodisias of Tralles, are named with honour. The group of Hæmon and Antigone has been ascribed to this age, but on doubtful authority.

Under Trajan Sculpture again acquired some strength. In the preceding reign, indeed, some talent appeared in that which we may presume to consider Roman Art, as is evinced in the relievi in the Arch of Titus; but they do not approach, either in spirit or completion, the productions of even the last ages of Grecian art; they attract by their general combinations, and excite our interest rather from the eventful triumph they were intended to record, than by any great merit they possess as works of art.

This age—namely, of Trajan—may be considered the most characteristic of Roman art, and the sculpture round the column erected in honour of that emperor's victories over the Dacians, affords the best example we have, in connected composition, of their power of invention and execution. It is to be regretted, that there is no work amongst the Greek relievi which can be referred to as a just parallel with this work. The Phigalian frieze, though in the same class of relievo, is opposite in principle and design, being wholly a work of fiction; and the Panathenaic frieze, though nearest in its application as an historical design from its recording an immediate fact, is most distinct in the treatment and quality of its relief.

Hadrian had a peculiar claim to the title of Patron of the Arts. He not only contributed to the restoration of many of the temples in Greece, and to the preservation of whatever was excellent in ancient Art, but he was a munificent encourager of living merit. Many of the productions of his reign were not unworthy the purest times of Attic Art; and are such close imitations of the school of Praxiteles and Lysippus, as not unfrequently to be mistaken for the works of those sculptors or their scholars. Generally speaking, however, they must be considered as mere imitations—the effects of practice, skill, and industry, rather than the result of original genius; their production was evidently an effort, and though Art was encouraged by the patronage and protection of the prince, the works which had been extracted from Ætolia and Epirus had neither inspired the imagination of the Romans, nor kindled a rival spirit in their artists. Even in this age, we find no mention of any distinguished Roman sculptor; those of the time on record, as Aristæus, Zeno, and some others, being evidently Greeks.

From the death of Hadrian we may date the decline, and from the Antonines may see in the works that have reached us the rapid decay, of Sculpture.

Marcus Aurelius felt favourably towards the Arts, but the equestrian statue of that emperor is perhaps the only distinguished work of the age. The peculiarities of this and the following reigns are particularly observable in the treatment of the hair and draperies of their works in Sculpture. In the hair, especially, after the masses were laid in, nearly the whole was worked with the drill.

Although the Severi were well disposed to advance the cultivation of the arts, Sculpture, under Commodus and his successors, fell with surprising rapidity. In the relievi of that period the incidents were accumulated to a degree which left no room for the display of character. Ideal Art had descended from its lofty station, and common reality had usurped its place. But, on the decline,—nay, on the very brink of its extinction,—it is interesting to find, that the features of good Art are still discernible; and occasionally there appeared works, which, for justness of expression, tenderness of feeling, and vigour of execution, would have done honour to the happier periods of ancient genius; but they were few, and in no regular course, and can be considered only as samples or fragments of a mighty fabric fallen to decay.

In one branch of Art, however, they produced works which will bear comparison with the best of any school or period, and the fine bust of Lucius Verus, formerly in the Borghese Collection, the bust of Commodus, at Castle Howard, and many others, are remarkable examples of the consummate ability that was displayed in portrait sculpture.

Under Pertinax, S. Severus, the Gordians, and the two first Valerians, down to Diocletian, Sculpture gradually declined. The reign of the last prince was, indeed, memorable for its productions in architecture, as in the baths which he built at Rome and his palace at Spalatro; but that era was marked by innovation and a profusion of ornament, and the growing connexion with the East affected and injured Sculpture in even a greater degree than the sister art. In the third century this evil increased; during the fourth every branch of Art approached its fall; until, in the fifth century after Christ, we may date the consummation of its ruin.

We owe the revival of the arts wholly to religion; but Christianity, which had made great progress in the third century, notwithstanding its persecution, had scarcely ascended the throne of the Cæsars, when the Christians, in their turn, became the persecutors. The altars of the Pagans were insulted, their votaries harassed, and the severest penal statutes enacted against the ancient worship; and the cross was now erected in place of those triumphant ensigns under which the world had been conquered.

Sculpture is much indebted to that pious regard which all nations have shown to the dead. And the early Christians exhibited, as others had done, their good feeling in this respect by the records they placed over the remains of their departed brethren. The crypts of the older churches in Italy, and especially that of St. Sebastian, at Rome, abound with these memorials, which almost always have upon them some illustration of, or allusion to, a Christian doctrine.

The subjects most usually treated in these early monuments, were Christ as the 'Good Shepherd,' the 'Ascent of Elijah,' 'Christ giving his commands to the Apostles,' and the 'Sacrifice of Abraham.' Some of these works were by good artists, and were well composed, and executed with much freedom. Many of the subjects are evidently applications of profane compositions to Christian purposes; and it may not be irrelevant to observe, with reference to this fact, that the early Christians,—perhaps to avoid the constant persecutions directed against them,—symbolized many of their religious rites, borrowing for that purpose such of those usages of the Pagan mysteries as they found admissible.

The clergy, from the sixth to the tenth century, were the only persons who possessed any knowledge of letters, and they still maintained an extraordinary influence, not only over the people, but their princes. The struggle of the Church for secular power was daily advancing, and to the establishment of the Pope as a temporal prince may chiefly be ascribed the restoration of Art. Alfred and Charlemagne gave a temporary lustre to the eighth century, but both Sculpture and Painting remained in a most neglected state. Towards the eleventh century the clouds began to disperse, and a few who had studied from the Arabs, in Spain, undertook the instruction of youth, and while they inspired them with a taste for polite literature, assisted in producing a more favourable feeling towards Art.

The history of the arts of design at Pisa, from the tenth to the fourteenth century, supplies the best information on the state of Sculpture and Architecture of the whole of Italy. Pisa may be considered the cradle of the restoration. What the exact state of the Arts was in other countries is very difficult to ascertain, but the most immediately beneficial effects on them in England, and, indeed, throughout Europe generally, may be considered to have been produced by that event which had agitated and given an impulse to every northern nation; namely, the Crusades.

The passions of men generally, but more particularly of the nobility, whose only employment was war, had been much excited by the promoters of the rescue of the Holy Sepulchre; they readily enlisted under the banner of the cross in the hope of those spiritual rewards offered them through the Church, and which, doubtless, assisted by their communication with the East, at that period the chief seat of arts and commerce, induced on their return an attention to the improvement of sacred buildings. It is a curious and interesting fact, that we may date from the second to the sixth Crusade, or from 1144 to 1228 the establishment, in this country, of nearly six hundred religious foundations. Their intercourse with the more polished people with whom the Crusaders had mixed, had attracted attention also to the sister Arts, and Painting and Sculpture were called in to assist in the embellishment of these pious edifices.

It may appear extraordinary, notwithstanding the contemporaneous contrast of customs, habits, and manners of different countries, that all, with very slight deviations, adopted the same style of architecture for religious purposes, and which, from the most rude and simple forms of the tenth and eleventh centuries, reached, in the fourteenth, the most surprising grandeur and beauty. But Sculpture, both in England and in France, was still of the most puerile character. Of this we have many examples in this country, in early fonts and tombs, and little improvement took place in ecclesiastical Sculpture, to which the art appears to have been exclusively applied, for nearly two centuries, as may be judged by the still rude specimens existing in Edward the Confessor's chapel screen at Westminster, executed in the reign of Henry III., or about 1269. These sculptures illustrate some of the legends of that sainted prince.

They were most probably by English artists, but we find from many examples which might be quoted—(amongst which is the sculpture of the screen discovered behind the altar of New College, Oxford, which was built by William of Wickham, nearly fifty years later than the above period)—that although the art had not advanced greatly in execution, there is strong evidence that those works were directed by very superior men, as they display not only great knowledge of arrangement, but also exhibit touches of very beautiful feeling.

The Professor said, he considered that the sculptors employed in building the Church at Milan contributed greatly to disseminate a taste for the art. After leaving Milan, they distributed themselves about the country, and they not only improved their own style by studying the works of Arnolfo and Nicola Pisano, but it appears that several Lombards and Germans were employed in assisting Nicola both at Orvietto and Florence. These artists, seeking employment, subsequently spread themselves over the more northern countries, and the Professor thought the result of this communication between the Italian and German sculptors might be traced in England in four statues (drawings of which he exhibited), which were removed about forty years since from Guildhall, having been originally discovered at Devereux House, the residence of the celebrated Earl of Essex. The union of styles is evident, not only in these works, but in the far greater proportion of the sculpture practised all over the North of Europe during the thirteenth, fourteenth, and fifteenth centuries. The emigrants from Italy most probably established the style of English sculpture which lasted in this country down to the time of the Tudors.

Several fine specimens of die-sinking were produced in the age of Elizabeth, but the Fine Arts can scarcely be said to have received royal patronage until the reign of Charles I. Examples of sculpture were few, and those which had any pretensions to excellence, were chiefly by foreigners, and, with the exception of the patronage given by the Earls of Pembroke, Arundel and Burlington, the Arts had little attention bestowed upon them in this country till the reign of George the Third.

PUBLIC GALLERY FOR WORKS OF LIVING BRITISH ARTISTS.

We have received several letters on this subject, but can only find room for such as are suggestive of improvement or the extension of the project.

Athenæum, 22nd April, 1843.

I rejoice to see in the *Athenæum* the project of a Society for the formation of a Public Gallery for the works of living British Artists. I have repeatedly, in the course of the last twenty years, spoken to the lovers of Art with whom I am acquainted, on the subject, and proposed the formation of a fund by subscription, the annual interest accruing from which should be applied in the purchase of works by living Artists. It was in this spirit, and in furtherance of these views as an ulterior object, that a rule was introduced, on the formation of the Society for the Encouragement of British Art, by which a part of the subscription was set aside as a reserved fund for the purchase of a picture or pictures annually, to be placed in some public building. This Society, it is well known, failed, having been superseded by the more popular plan of the Art-Union. Some time after, a distinguished patron of Art proposed to me a scheme for decorating this house [the Athenæum Club House] with pictures. It was to the effect, that a certain number of members should subscribe a sum annually, to be expended in the purchase of a picture painted by a British Artist, to be hung in such part of the house as might be agreed on between the Subscribers and General Committee. I at once entered zealously into the scheme, but the death of my friend put an end to the project. I should be glad to obtain the earliest information of the organization of the Society, that as far as my means extend I may promote my favourite object of advancing native talent and the highest talent. M.

Our Club-houses would be excellent depositories for such works, and a sum of money might easily be raised by subscription among the more wealthy members, which would do good in itself, and be still more serviceable as an example. We should like to see the Athenæum Club take the lead in such a project—it would be becoming its high character. The United Service Club has some good modern pictures: the Reform Club a few, but they are portraits. The Garrick has a very interesting collection, but the Club is not rich enough, we fear, to add to the collection.

You deserve an "Athenæum Testimonial" for the good service you have done in setting the public right in regard to the Art-Union system, and showing its pernicious influence on Art; and you deserve another Testimonial for this noble project of 'A Gallery for the works of living British Artists!' This indeed would be to encourage Art! I shall be curious to see how many of the Art-Union subscribers will become contributors! I have benefited by the Art-Unions in the vulgar sense of the word, that is to say, pocketed a few pounds of their money. I may never attain the honour of having a work deposited in this truly "National" Gallery. No matter—the hope, the possibility, is a stimulant, greater than all the coin ever disbursed by all the Art-Unions together. That there are difficulties is obvious. It has been said that there is no gallery in which to deposit the pictures, and that if you build a gallery there are no pictures to fill it. Could not the Academy lend a room as a depository? Could not one be appropriated at the National Gallery? Could not the prize pictures be exhibited in Guildhall or Westminster Hall? There are a hundred difficulties, of course, and a hundred ways of overcoming them. The thing wanting is the spirit to set about it.

Yours, &c. An Artist.

Guildhall, Westminster Hall, and the City Halls are available for other and even higher purposes. Why are they not themselves lit up with works of art? If one of our wealthy corporate bodies would set an example, there are whole acres of naked wall that would, in the next half-century, be adorned with works of art, if only in honourable rivalry. This would be working in the spirit of the age. It is idle to call on the Government and the Church to patronize Art, because they were its patrons in the Middle Ages. The Government has now to fight for every shilling in its Estimates, and the Church cannot keep the rain from pouring down on the altar without a three-halfpenny or twopenny rate, and that is often refused. But even in the Middle Ages these Merchant Guilds were among the patrons of Art, and their Halls are among the glories which those ages have left for the admiration of posterity.

Few disinterested readers of the *Athenæum* can have perused with more lively satisfaction than myself your very laudable efforts to expose the unhealthy tendency of "Art-Unions;" and none, I think, can have welcomed with more pleasure the encouraging notice in your Journal, of an attempt to establish a Public Gallery for the works of living Artists. May I, however, hazard an opinion, that philanthropy is a lean excitement now-a-days: we all want something for our money. Allow me to suggest, that this Society offer the same stimulus as the Art-Unions—present an engraving for each subscription—and let the surplus be expended in the formation of this Public Gallery, and so follow out the successful portion of the Union scheme without leading it to its debasing issue.

I remain, &c. L. R.

It is, we believe, the intention of the projectors of The Gallery that the finest works shall be engraved, and a copy presented to each of the Subscribers; but it was not thought advisable in the first instance to enter further into details.

Respecting the following advertisement, which appeared in the *Times* of Monday last, and is indirectly connected with our subject, we have received at least a dozen letters.

Art-Union of London.—The advertiser having become entitled to a Prize of 80*l.* in the above Institution, is willing to dispose of it for 60*l.* Address to H. B., at Mr. John Clark's, 153, Tottenham-court-road.

This advertisement is thought by most of our Correspondents to speak trumpet-tongued in proof of the mere gambling support given to Art-Unions. Be that as it may, we can assure them, that whenever a history of these Unions shall be written, we can illustrate it with cases quite as much to the point, and far more amusing. After all, be it remembered, the 80*l.* prize thus *purchased*, will probably be better invested for the encouragement of Art than any sum obtained by a chance prize-holder. The purchaser has at least a love for, and therefore, it is fair to assume, *some* knowledge of art.

NEW HOUSES OF PARLIAMENT.

We shall now give the conclusion of Mr. Barry's Report. With reference to the completion of the exterior, he observes—

"It has ever been considered by me a great defect in my design for the new Houses of Parliament that it does not comprise a front of a sufficient length towards the Abbey, particularly as the building will be better, and more generally, seen on that side than any other. This was impossible, owing to the broken-out line of the site with which I had to deal. I propose, therefore, that an addition should be made to the building for the purpose of enclosing New Palace-yard, and thus obtaining the desired front. This addition would be in accordance with the plan of the ancient Palace of Westminster, in which the hall was formerly placed in a quadrangle, where, in consequence of its low level, it must have been seen and approached, as it would be under such circumstances, to the best advantage. The proposed addition would, in my opinion, be of considerable importance as regards the increased accommodation and convenience that it would afford, in addition to what is already provided for in the new building, as hitherto proposed. * *

"Of the several local improvements suggested, none in my opinion is of greater or more pressing importance than that which I have to suggest in respect to Westminster Bridge. The anomaly of the size, outline, and character of that bridge, considered as it ever must be from its proximity as an adjunct to the new Houses of Parliament, must have forcibly struck every one who has passed over or under it since the new building has risen into importance; and the steep and dangerous acclivities of the roadway, as well as its want of width for the traffic that passes over it, have constantly been a subject of public complaint.

"In order, therefore, to remove these serious objections, I propose that the superstructure of the bridge should be rebuilt upon the old foundations, which are now in course of being repaired and extended, under the able superintendence of Messrs. Walker and Burgess. As it is, in my opinion, of the utmost importance, both as regards the effect of the new Houses of Parliament, when viewed from the bridge, and the convenience of the public in passing over it, that the roadway should be made on the *lowest possible level*, I would recommend that the form of the arches of the new bridge should be pointed, by which great facility would be afforded for accomplishing that very important object, namely, by materially reducing the thickness of the crown of the arches, within what is considered necessary for arches of the circular form. I am induced also to recommend this form of arch, on account of another very important practical advantage which it offers, namely, the elevation of its springing above the level of high water, by which the water-way through the bridge will be the same at all times of tide; whereas, at present, the spandrils of the arches offer an impediment to the water-way at high water, nearly equal to one-twentieth of its sectional area, occasioning rapid currents with a considerable fall, and sometimes much danger to craft in passing through the bridge, under the influence of high winds. I consider it, also, of the greatest importance, in an artistic point of view, not only that the bridge should be materially lowered, but that it should be made to accord with the architecture of the new Houses of Parliament, in order that, both in composition as well as style, the *ensemble* should be harmonious and effective. Upon a rough estimate which I have formed of the cost of the new superstructure, I am satisfied it could be erected for about 120,000*l.*, beyond the cost it will be necessary to incur to carry out Messrs. Walker and Burgess's design for widening the present bridge to the extent proposed."

Mr. Barry considers the embankment on both sides of the river, from Vauxhall-bridge to London-bridge, next in importance to the rebuilding of the superstructure of Westminster-bridge. He says—

"As there would doubtless be serious objections to a public road upon the embankment on the north side of the river, I confine my observations to the southern side of the river, where, if a road could be obtained, it would afford a succession of fine views of London, and the best situation for views of the new Houses of Parliament. Having maturely considered the subject, I think it would be practicable to obtain a public road of ample width upon arches, from the termini of the South-Eastern and Dover and the Brighton Railroads, at the foot of London-bridge, to the terminus of the South-Western Railway at Vauxhall. The road might be raised upon arches to a level that would coincide with the levels of the roadways of the several bridges which it would intersect, by which means the water-side frontages of the several wharfs need not be interfered with in any material degree; indeed, the extent of such frontages might, by the means of docks of convenient form and size, be very considerably increased, and the archways might, to a great extent, be appropriated, if desired, to warehouses and other purposes of trade. By extending the archways to a

sufficient depth to the south of this road, a frontage for building might also be obtained, particularly opposite Privy-gardens and the new Houses of Parliament, where, if the houses were designed in masses, in reference to architectural effect, they would form an agreeable and striking view from the north side of the river, and effectually screen the present low and mean display of unpicturesque buildings on the Surrey side. The proposed houses, from being raised to a considerable elevation, would have a fine command of the river and the principal public buildings of the metropolis, and having, in addition to these advantages, a southern aspect, would form very agreeable residences, such as would probably be eagerly sought for by the owners of adjoining wharfs, either for their own occupation or that of their principal agents. Taking into consideration the private accommodation to the several wharfs, and the value of the new building frontage, the proposed work would probably yield a very considerable return for the capital expended upon it, and when effected would not only form one of the most striking improvements of an ornamental character of which the metropolis is susceptible, but would materially conduce to the convenience, the comfort, and recreation of the public. It would also perhaps render unnecessary the line of road that has been projected from the termini of the railroads at the foot of London-bridge, through Southwark, to the foot of Westminster-bridge for the convenience of the west end of the town, as the distance to that part of London would be materially shortened by taking the proposed embankment road and passing over Waterloo-bridge."

Of the local improvements immediately contiguous to the new Houses of Parliament and the approaches, Mr. Barry remarks:—

"Old Palace-yard is proposed to be considerably increased in size by the demolition of the houses which now occupy that site, as well as the houses on both sides of Abingdon-street, by which means a fine area for the convenience of state processions, and the carriages of peers and others attending the House of Lords, as well as a spacious landing-place adjoining the river, would be obtained. The Victoria Tower, as well as the south and west fronts of the building, would thus be displayed to the best advantage. The Chapter-house would be laid open to public view, and if restored, would form a striking feature in conjunction with the Abbey; and a considerable extent of new building frontage that would be obtained by this alteration might be occupied by houses of importance, in a style of architecture in harmony with the Abbey and the new Houses of Parliament, by which a grand and imposing effect, as a whole, would be produced. As one means of improving the approaches, I propose that the noble width of street at Whitehall should be extended southwards, by the removal of the houses between Parliament-street and King-street, by which the Abbey would be wholly exposed to view as far as Whitehall-chapel. The houses on the north side of King-street should be removed, for the purposes of substituting houses or public buildings, if required, of an imposing style of architecture. Millbank-street is proposed to be widened and improved, in order to make it a convenient and effective approach from Millbank-road to the Victoria Tower and Old Palace-yard. Tothill-street is also proposed to be widened and improved, in order that it may be made an equally convenient and striking approach to the Abbey, the Houses of Parliament, and Whitehall, from the west end of the town. St. Margaret's Church, if suffered to remain in its present position, should be improved in its external decoration, in order that it may not disgrace, as it now does, the noble pile of the Abbey which rises above it."

Mr. Barry concludes with expressing a hope that although some of his suggestions may be considered impracticable, that at no distant period the embankments of the river, the enclosure of New Palace-yard, and the enlargement of Old Palace-yard, may be accomplished as "improvements of the utmost importance whether as regards the beauty of the metropolis, the effect of the new Houses of Parliament, or the convenience as well as the enjoyment of the public."

OUR WEEKLY GOSSIP.

THE daily papers announce the death, on Sunday last, at Brighton, of Mr. W. Stewart Rose, a man of rare accomplishments, lively wit, fine fancy, kind heart, and unassuming manners; and a delightful companion, till bodily afflictions compelled him to retire altogether from society. He was a son of the Right Hon. George Rose, and educated at Eton. His literary tendencies soon manifested themselves, and at the suggestion, we believe, of his father, altogether a practical man, he began his literary career with 'A Naval History of the late War,' the first volume of which was published in 1802. With a first volume, as might have been foreseen, the work concluded. The next year he was following the bent of his own fancies, and published a translation of 'Amadis de Gaul;' subsequently of 'Partenopex de Blois,' both from the French—of the 'Court and Parliament of Beasts,' from the *Animali Parlanti* of Casti—the 'Orlando Furioso,' from Ariosto, the 'Innamorato,' from Berni, 'Letters from the North of Italy,' 'The Crusade of St. Louis and King Edward the Martyr,' and probably other works. He contributed, also, we believe, to both the *Edinburgh* and *Quarterly Reviews*.

A plan of considerable magnitude has been set on foot, and will soon be carried out on the Birmingham Railway, for the improvement of the men employed upon it. A library is being formed, consisting of works of a moral, historical, and religious nature, for the use of the porters, policemen, &c. upon that extensive line. There are about twenty-two stations, and forty volumes will be assigned to each station, to be changed as soon as they have been read through. The plan has been made, and is being carried into execution, by the Company's chaplain at Wolverton, the central station of the line, where a great number of workmen are congregated, and where considerable improvement has already been effected. This is the more interesting, as it will probably be followed by other railway companies, and public bodies employing many labourers. The Directors of the Grand Junction Railway have already appointed a chaplain at their station at Crewe, and may be induced, in this respect, to follow so good an example. We hear, too, that a library has been established in the workhouse of St. Matthew, Bethnal Green. The relieving officer, from a desire to afford instruction as well as amusement to the inmates, has succeeded in inducing the Board of Guardians to allow a small circulating library to be placed in the institution, consisting of such books as are approved of by the Guardians. There are at present 500 volumes, consisting of books upon religious subjects, history, &c., the reading of which by the aged and infirm has afforded to them great relief during their abode in the workhouse. We also announced, some time since, (*ante*, p. 221,) that libraries had been established at the several London police stations; the works either to be read at the station-houses, or taken home under restrictions: also among the servants at the Athenæum Club. The considerate attention to the amusement and instruction of the humbler classes, which has marked the last few years, has already borne its good fruits, which will become daily more manifest.

The Anniversary Meeting of the Camden Society, was held on Tuesday, Lord Braybrooke in the chair. It appears from the reports of the council and auditors, that the society is going on prosperously—that the receipts last year were 1,620*l.*, and the balance in hand 437*l.*—and that the society, limited to 1,200 members, is full, and that there are many candidates for admission. Of works now in the press, the more important are the 'Promptorium,' the 'Dispatches of the French Ambassadors resident in England,' and 'A Collection of Letters relating to the Dissolution of the Monasteries.' It was also announced, that in consequence of the state of his health, and the pressure of public business, Lord Francis Egerton had resigned the office of President. After a special vote of thanks to his Lordship, not only for his past services, but for the liberal kindness with which he had placed his private collection, printed and MS., at the service of the society, Lord Braybrooke was elected President.

We must remind our readers that the Anniversary Dinner of the Literary Fund Society will take place on Wednesday next, his Grace the Duke of Sutherland in the chair, and express a hope that there will be a strong muster of the friends of that excellent Institution.

Some few pictures by the farmer's favourite painter, *George Morland*, were disposed of last Wednesday at Messrs. Christie & Manson's. The best, 'A Snow Scene,' was not of his best time, but somewhat after it, when he painted as he lived, rather too fast;—when, like Pope's rhyming parson, he was "be-mused with beer," not filled with the Muse's genuine inspiration,—when English burgundy, at fourpence a quart, had so fattened his brain, that it could make little energetic exertion. Yet, from this very cause, his hand, always quick, became active to a fault: like the Rump orator's tongue,

> His *painting-brush* ran on, the less
> Of weight it bore, with greater ease.

Nothing can be more facile and free than the workmanship of the 'Snow Scene,' nothing more slight and superficial; it is the perfection of dexterous *dish-dash*—all blotch and splotch, where every tint, though laid on with the carelessness of a trowel, hits the true place, and produces admirable effect at a distance. Clever imitation of reality, the cheap substitute for invention, characterizes the composition, as it does most of this painter's landscapes, which may be called literal plagiarisms from the book of Nature: Morland, after Mr. Bayes's plan, when he caught a good idea in that wide-spread volume, "pop! he slapped it down, and made it his own." This merits praise, to be sure; for another person, had he as many eyes as bespeckle a peacock's tail, would perhaps see with them as undiscerningly as those do; but still it denotes a passive rather than an active kind of mental intelligence. The 'Snow Scene' brought 51 guineas. 'A Heath Scene,' 19 guineas: mere surface-work—earth seems to have no solidity in such landscapes. 'A Donkey and Goats,' 13 guineas; earlier and sounder, if not of stupendous excellence: Morland was so much of a pig-fancier, that his donkey resembles a hog nuzzling among garbage. Two other specimens—'A little Girl at her Book,' and 'Horses at a Stable Door'—both small, brought proportional prices,—5½ and 8½ guineas.

On Wednesday last, an injunction was obtained against a man of the name of "Henry Green Clarke, of No. 66, Old Bailey," for various acts of literary piracy. This is the first proceeding under the Bill of last Session, and if it be followed up with energy, will soon put a stop to those disgraceful practices. As we said some time since, (No. 787,) when we gave an outline of such a Society as we thought ought to be formed by authors and publishers, for mutual protection—the *certainty* that the law will be enforced, would in twelve months save all further necessity for enforcing it; it is the chance of impunity, that holds out the temptation; and, therefore, we have been pleased to see, that so influential a house as that of Messrs. Longman & Co. have affixed a notice to all works lately published by them, stating "that it is copyright, and that in case of infringement, they will avail themselves of the protection now granted by parliament." What is the publishing history of this man Clarke? He it is that was alluded to by the American publishers, Messrs. Wiley & Putnam, when they flung in the face of the *Foreign Quarterly*, their proofs that literary piracy was not confined to the other side of the Atlantic, and adverted to the 'Young Maiden' and 'Young Wife,' of their countryman Mr. Muzzy, which had been not only reprinted in England, but *translated* into 'The *English* Maiden' and '*English* Wife;' and as a further blind, the "AUTHOR" of the former, in the piratical edition, expresses "a hope that the volume will be acceptable to the maidens *of England*." These "Old Bailey" pirates, be it observed, started into existence only last year; at first, the firm was "Talboys & Co."—in a few weeks it became "Talboys, Clarke, & Co."—shortly after expanded into "Talboys, Clarke, and Wilson"—then "Talboys" was dropped, and the firm figured as "Clarke & Wilson"—this lasted only a few weeks, and it became "H. G. Clarke & Co."—so that in less than a twelvemonth, this "Old Bailey" establishment has carried on its piracies under five different flags.

The Emperor of Russia has honoured Mr. Hullmandel, the lithographer, with a massive gold medal of merit, inscribed "Præmia Digno," in approbation of his invention of lithotint.

The King of the French having sent M. Charles Jourdain, the architect, to Africa, for the purpose of executing some further buildings, in connexion with the Chapel of Saint-Louis, recently erected in the neighbourhood of the ancient Carthage, the Civil List has put funds at his disposal, to promote the search after buried marbles, inscriptions, or other objects interesting to art and science, in the soil of the old city. M. Jourdain will remain to direct the excavations; and it is hoped, from his acquaintance with the localities, that they may yield results of value.

Amongst publications forthcoming, we perceive the announcement of one which is looked for with some interest by the Parisian lovers of gossip. The Baron Meneval, private secretary to Napoleon as consul and emperor, and subsequently secretary to the Empress-Regent, is about to publish a work entitled *Napoléon et Marie Louise; Souvenirs Historiques*—which, it is expected, will contain revelations, at once authentic and interesting, of the inner life of the great actor in the great drama of the century.

The Pastoral Symphony of Beethoven, the overtures to 'Euryanthe' and to the 'Isles of Fingal,' and some selections from 'Judas Maccabeus' and 'Armida' (see our notice of the Ancient Concerts), were performed at the closing concert of the Parisian *Conservatoire*. We have heard, from a source to be relied on, that Mr. Balfe's opera is not likely to stand its ground at the *Opéra Comique*; the composer, in his resolution to be French and piquant, having *out-quadrilled* the quadrille school of composers, while his instrumentation is wanting in finish. Halévy's 'Charles Six,' on the same authority, is but a heavy piece of splendour—and the voice of Duprez, alas! sadly out of order. M. Roger, the favourite tenor of the *Opéra Comique*, has announced his intention of essaying the grander and more serious style of French musical drama; but we should fear, from recollection, that the voice of this clever and ambitious artist will not readily lend itself to his promotion. The Parisian musical season is now rapidly drawing to a close.—At Frankfort, a new opera by M. Ferdinand Hiller, 'The Miller and his Child,' is in preparation;—and at Vienna, M. Nicolai, the composer of 'Il Templario,' one of the worthiest of modern Italian operas, has been producing some compositions in the severe style of Palestrina, and after the old German pattern of fugue-writing, which have succeeded.—We should be beginning to hear of autumnal musical festivals at home—but it is to be feared that the Income Tax has devoured the taste for them!

We must announce the death of Herr Lanner, the celebrated German waltz director, the most popular throughout Europe of all contemporary composers—his rival, Strauss, perhaps, excepted. So much beloved was he by the public of Vienna, that a procession of upwards of *one hundred and twenty thousand* persons is said to have followed his body to the grave, including the principal craftsmen's guilds and the orchestra, headed by Strauss, of two hundred performers.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
Notice is hereby given, that the EXHIBITION WILL OPEN on MONDAY NEXT, the 8th instant, at 12 o'Clock. Admission, 1s. Catalogue, 1s. HENRY HOWARD, R.A., Sec.
Exhibitors and Students may receive their Tickets and Catalogues by applying at the Academy on Monday, after Twelve.

BRITISH INSTITUTION, PALL-MALL.
Closing of the present Exhibition.
The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS IS OPEN DAILY, from Ten in the Morning till Five in the Evening, and WILL BE CLOSED on SATURDAY, the 13th Instant. Admission, 1s.; Catalogue, 1s.
WILLIAM BARNARD, Keeper.
N.B. The Gallery will be reopened early in June, with one room by Sir Joshua Reynolds, one by other deceased British Artists, and one by Ancient Masters.

The THIRTY-NINTH ANNUAL EXHIBITION of the SOCIETY of PAINTERS in WATER COLOURS at their GALLERY, PALL MALL EAST, is NOW OPEN. Open each day from Nine till Dusk. Admittance, 1s.; Catalogue, 6d.
R. HILLS, Secretary.

The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1s. Catalogue, 6d.
JAMES FAHEY, Secretary.

DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing, the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.

ROYAL POLYTECHNIC INSTITUTION.
A complete arrangement of COTTON SPINNING MACHINERY, consisting of a CARDING, ROVING, and SPINNING FRAME. Cary's NEW MICROSCOPE, magnifying SEVENTY-FOUR MILLION TIMES. A NEW SERIES of DISSOLVING VIEWS. The SCIENCE of ELECTRICITY demonstrated by the COLOSSAL ELECTRICAL MACHINE at a Quarter to Three Daily, and at Eight in the Evenings. Models of STEAM ENGINES and various kinds of MACHINERY IN MOTION. Lectures Daily on CHEMISTRY and NATURAL PHILOSOPHY, including the Steam Engine, by Dr. Ryan and Professor Bachhoffner. The CLASS LECTURES are continued as usual. Admission, 1s. Schools, half-price.—Not open on Saturday Evenings.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virtù. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2s. 6d. Children under 12 years, 1s.

CROWDED! CROWDED!! MORE THAN EVER CROWDED!! is the ADELPHI THEATRE in every part with most Brilliant and Fashionable Audiences, who witness with Astonishment and Delight the Mighty and seeming Superhuman Wonders of the GREAT WIZARD of the NORTH; listening with rapture at the soul-delighting strains of the CAMPANOLOGIAN BAND. On Monday and every evening, the Great AMPHIDEXTEROUS-PRESTIGITATOR will perform his Feats of Modern Scientific and Natural Magic, which have no parallel in the World. The Campanologian Band will pour forth their Melodious Strains. They are nightly received with unbounded approbation. Visitors and strangers in London should not fail to visit the Great Wizard, who will make their eyes the fools of the other senses. His is the Cheapest, and the most Scientific and Wonderful Exhibition in London. (Strictly Moral.)
Boxes, 3s. Pit, 1s. 6d. Gallery, 6d. Second Price at Nine O'Clock, Boxes, 1s. 6d. Pit, 1s.—Doors open at Seven, the Entertainments commence at Half-past, concluding by Eleven. Carriages in attendance at quarter before Eleven. Private Boxes, (containing six) 1l. 11s. 6d., to be had at the Box-office, from Ten till Five. As the Theatre is almost nightly crowded, it is advisable for parties visiting the Boxes to secure their places. The front Circle is the Dress.) The Wizard intends to give a series of MORNING PERFORMANCES, the first on Monday, the 15th; places can only be had in the Boxes, as the Pit will be filled by the Children of a public Institution, notice of which will be given next week. To all who wish to become Amateurs in the Mystic Science Instruction will be derived from the Wizard's HAND-BOOK OF PARLOUR MAGIC, price 1s. to be had at the Box-office.

SCIENTIFIC AND LITERARY

GEOGRAPHICAL SOCIETY.

April 24.—Sir Charles Malcolm, V.P., in the chair. Resumed and concluded, the reading of Mr. Bollaert's paper on Texas. Mr. B. made several excursions from Galveston—southward as far as Matagorda Bay, and eastward to the mouth of the Mississippi; and he describes the features of the country over which he travelled. Of Texas he says, it is divided into three great natural divisions—the level, the undulating, and the mountainous; to which is sometimes added the smallest division, consisting of low and level land, contiguous to the sea, in the north-eastern portion of the Republic. All along the coast lie narrow islets, formed of sand, driven up by the winds, currents, and tides, and cemented by oyster-shells, drift-wood, and sea-weed; and behind them are marine and fluvial lagoons. The prevalent wind is from the S.E.; but sometimes it veers suddenly to the north, when the land in the neighbourhood of the lagoons becomes flooded. These lagoons harbour a great quantity of alligators. The published maps of the coast are very defective, but Commodore Moore has lately made good surveys of Galveston and Matagorda Bays. The shoals and passages over the bars vary considerably, but the pilots are intelligent, and, with the lead going, there ought to be no accidents. The greatest danger is from the indrawing currents in calm weather. Galveston harbour is about thirty miles long, with no water drinkable but rain-water, collected in large vats; boring, to the depth of sixty feet, has been tried without success. In the Bay of Aransas, further south, fish is abundant, and the land around affords good pasture. The bay is full of islets, and can only be navigated by boats drawing but little water. At Corpus Christi, still further south, a trifling trade with the Mexicans from the Rio Grande has been carried on, but has been almost put a stop to by the unsettled state of affairs. From hence Mr. Bollaert returned to Galveston, and, on a second excursion, visited Passo Gabello, which he describes. At Tres Palacios the water is deep, and the *Ironsides*, of 260 tons, took in a full cargo of cotton here. As to the Colorado, the chief difficulty of its navigation is the raft. This, however, will probably be removed, a company having been formed for that purpose; the expense is estimated at 30,000 dollars. Matagorda is pleasantly situated and healthy; the shores of the bay and the banks of the Colorado are well timbered, and the quality of the land excellent for cotton. Near Caney Creek the land is very fine for cotton, sugar, tobacco, and other tropical plants, and maize grows to great perfection. Mr. B. having returned to Galveston, started again for Matagorda, passing by St. Louis, Velasco, Quintana, and crossing the River St. Bernard, which has a bad bar and is of no width. On his way back the traveller passed through Brazoria. The River Brazos here is deep, and the banks steep; the land is well timbered, and there are many cotton plantations. The next excursion was to the Mississippi; the coast to which, from the Sabine River, is even lower than that of Texas. Mr. Bollaert ascended the mighty stream for a few miles, and then returned. His description of the Delta is much the same as that which has so frequently been given. The last trip mentioned was from Houston, the present seat of government, to Schwartwout, passing through Montgomery. Houston, Mr. Bollaert says, is well situated for commercial purposes, but he does not deem it so healthy as Galveston. The country round Schwartwout, on the Trinidad River, is comparatively well settled with plantations and farms: the produce is sent down the river to Galveston; but the river cannot be depended on all the year round. The low lands of Texas are not healthy, and the cultivation of cotton should be left to Negroes. Of the population of Texas, Mr. B. calculates that there are 60,000 Whites, 80,000 Indians, and 12,000 Negroes; total 152,000. The mean temperature of the day from the 1st of July to the end of August, was 80° Fahren. The paper goes on to give commercial details, and concludes with an account of the late expedition to Santa Fé.

ASTRONOMICAL SOCIETY.—*April.*—F. Baily, Esq., President, in the chair.—W. Gravatt, Esq., was elected a Fellow. The following communications were read: Extract of a letter from M. Bessel, dated Nov. 14, 1842; and letters from Lieutenant G. B. G. Downes, Royal Engineers (Barbadoes), Professor Henderson (Edinburgh), Mr. Forster (Bruges), Mr. Nasmyth (Manchester), M. Littrow (Vienna), and Professor Schumacher, relating to the great comet of 1843. A Memoir on Astronomical Drawing, by P. Smyth, Esq., was partly read, and will be concluded at the next meeting.

ZOOLOGICAL SOCIETY.—*April* 30.—The Anniversary Meeting was held at Willis's Rooms, Admiral Bowles in the chair.—The honorary secretary read the reports of the council and the auditors. They stated that it was the intention to increase the attraction of the gardens in the Regent's Park, by building a new house for the exhibition of the carnivorous animals, where they could be seen to greater advantage, and to erect an edifice for the reception of the preserved specimens. The council, taking into consideration the circumstance that the number of visitors had decreased, had resolved upon engaging a military band to perform in the gardens every Saturday during the summer, and had determined to allow Fellows to enter, and, under certain restrictions, introduce two friends on Sundays. The donations during the year had been unusually valuable. The number of Fellows now amounted to 2,483, and the corresponding members remained the same as last year. The visitors to the gardens had been 27,626 privileged, and 107,459 of the public. The receipts during the year amounted to 10,087*l.*, 18*s.* 10*d.*, being less than the former year by 1,523*l.*, and the expenditure 8,482*l.* 1*s.* 6*d.*—The Earl of Derby was elected President, and the following gentlemen added to the council:—Col. Baker, the Right Hon. W. S. Bourne, H. Gamble, M.D., R. C. Griffith, Esq., and M. Truman, M.D.

MEDICO-BOTANICAL SOCIETY.—*April* 27.—Earl Stanhope in the chair.—A communication, from Mr. Foote, on the *Aconitum ferox* was read. This plant, the most virulent vegetable poison of India, was first described by Dr. Wallich. It grows in elevated situations in the Himalayan chain, and in the provinces of Surmour, Kumaon, and Nepaul. Richard has never met with it much lower than those places where the barometer was at 19 inches. The effects it produces are those of a narcotico-acrid poison, inducing inflammation of the alimentary canal, and acting remotely on the brain and spinal cord.—Dr. Cooke drew the attention to the subject of *Cocculus Indicus*. This article, which is scarcely ever used in medicine, and of no importance in the arts, is extensively imported for the purpose of adulterating beer. To such an

extent is this the case that writers on brewing openly acknowledge the fact, and give regular formulæ for its employment. One author states that it is impossible to brew a strong-bodied porter from malt and hops alone, and almost all concur in deliberately recommending it, on the ground that it "increases the apparent strength of the beer, and improves its intoxicating properties." About 1818 numerous prosecutions were instituted by the Excise against parties for selling or employing this substance. In many instances convictions were obtained, the persons pleading guilty with the view of escaping any investigation into the more serious charge of selling or using nux vomica for the same purpose. There can be no doubt that the latter is still employed to a certain extent, but it is beyond dispute that the cocculus is used to an extent totally unsuspected by the public or the Government. Unfortunately no separate account of the quantity on which duty is paid is kept at the Custom House, but it is believed, for reasons hereafter given, to be extremely small, and in many years *nil.* In 1832 duty was paid on 12,000 lb., and in 1834 Dr. Pereira states that a single druggist sold 2,500 bags. *Cocculus Indicus*, in doses of two or three grains, will produce nausea, vomitings, and alarming prostration. In ten or twelve-grain doses it kills strong dogs by tetanic spasms and convulsions. In still larger doses, death, both in man and animals, is speedily produced. The drug also kills plants. In small doses it causes symptoms resembling intoxication, and is believed to be the substance used in cases of what is called hocussing. Opium, which has been thought to be what is employed, will not produce the effects experienced by parties who have been hocussed. Taking the known deleterious powers of the substance into account, and the proved fact of its being very extensively used by brewers, it would be evident that the public health must be injured by the practice of drugging beer. Indeed it is probable that the disease and death, often sudden, said to result from beer drinking, ought in many cases to be ascribed to the drugs with which it is impregnated. Mr. Mowbray stated that the *Cocculus Indicus* was principally used by the small brewers, to whom it was supplied by a class of druggists styled brewers' druggists; one of these told him he sold about half a ton weekly. It was sent to the brewers packed up in casks, and covered over with soda, a part of the latter being used in brewing, to assist the solution of the cocculus. A very small portion of this drug paid the Customs duty; it was passed as merchandise, and occasionally in the form of powder, under the name of linseed meal. The proper mode of discovering it in the adulterated liquid would be by the tests for its active principle, picrotoxine, the chief difficulty depending on the small quantity that would be present.

SOCIETY OF ANTIQUARIES.—*April* 24.—At the Annual Meeting, held this day, the Earl of Aberdeen was re-elected President, T. Amyot, Esq., Treasurer, A. Way, Esq., Director, N. Carlisle, Esq., and Sir H. Ellis, Secretaries, with the following Council:—H. Gurney, Esq., H. Hallam, Esq., W. R. Hamilton, Esq., Viscount Mahon, T. Stapleton, Esq., (new Members) *J. Y. Akerman, Esq., E. Blore, Esq., Dean of Peterborough, E. Hawkins, Esq., Rev. J. Hunter, Sir R. H. Inglis, Bart., Lord Monteagle, Captain W. H. Smyth, W. J. Thomas, Esq.*, and *Sir C. G. Young.* In consequence of the death of the Duke of Sussex, the anniversary festival was postponed.

INSTITUTION OF CIVIL ENGINEERS.—*May* 2.—The President in the chair. No papers were read, and the evening was occupied by a renewed discussion on brick-making: a model of Mr. Hunt's machine for making bricks and tiles was exhibited, with specimens of its produce.

A description was also given of the process invented by Mr. Prosser for forming tiles, tesseræ, &c. (see *ante* p. 266.)

The monthly ballot took place, when the following candidates were elected: Messrs. A. Greeve and John Chisholm, as Members; Messrs. J. A. V. Barrieros, A. Upward, G. B. Maule, and H. S. Lindsay, as Associates.

MEETINGS FOR THE ENSUING WEEK.

MON. Geographical Society, half-past 8, P.M.
TUES. Institution of Civil Engineers, 8.—'Observations on the Periodical Drainage and Replenishment of the Subterranean Reservoir in the Chalk Basin of London.' Continuation of the paper read at the Institution, May 31st, 1842, by Rev. J. C. Clutterbuck.—'Description of a Water Meteor,' by P. Carmichael.—'Description of Machines for raising and lowering Miners,' by J. Taylor.
— Zoological Society, 8.—Scientific Business.
— Meteorological Society, 8.
WED. Geological Society, half-past 8.
— Literary Fund, 3.—Annual Dinner, 6.
— Society of Arts, 8.—Mr. H. Fardon 'On the Improvement of the Art of Agriculture.'
— Medico-Botanical Society, 8.
THURS. Royal Society, half-past 8.
— Royal Society of Literature, 4.
— Society of Antiquaries, 8.
FRI. Royal Institution, half-past 8.—Mr. B. Williams 'On Drawing from Models and Practical Perspective.'
— Astronomical Society, 8.
— Philological Society, 8.

FINE ARTS

THE WATER-COLOUR EXHIBITIONS.

WITHOUT the least intention of making the elder of the tribe jealous, by praises bestowed on the younger, or *vice versâ*, we shall consider the exhibitions of the *Society* and of the *New Society of Water-Colour Painters* in company: passing from Pall Mall East to Pall Mall, and back again, as the humour seizes us. Indeed, there seems no reason, intelligible to the by-stander, why the two bodies of painters should not unite, the art being hardly so unlimited in its effects, or so numerous in its professors, as to make the present division reasonable.

We are pleased with both these exhibitions: not pleased to miss, from the rooms of the elder Society, the drawings of Mr. Lewis; but it is something to find there another first-class exhibitor in high force, and —what is better—attempting a new order of subjects. Not only does Mr. Cattermole give us, in his scene (123) from *Peveril of the Peak*, one of those baronial interiors in which he is unrivalled—not only one of his most forcible and picturesque studies of armour in (138) *Hamilton of Bothwellhaugh*, the stern and stealthy avenger of Scott's ballad—not only another *Monastery Door* (148), this time excellent in its quaint humour,—but he has also made a raid into the domains of Landscape, and with great success. A pair of small subjects, (162) *The Syren's Turret*, and (172) *The Faithful Minstrel*, are composed in the true ballad spirit, though each contains little more than a fragment of turret, and moat, and tree, with a troubadour figure or two, suitable to the scene. The freedom of hand with which these are touched, is admirable: the tone of colour rich, and, though conventional, entirely free from the reproach of blackness, which clings to some of the artist's interiors, and which would appear to be a temptation besetting water-colour art, if we are to judge from certain clever landscapes in this collection, by Mr. Bentley and Mr. Callow. But the most remarkable of Mr. Cattermole's new contributions is his park scene at Donnington Castle, (333) *After the Second Battle at Newbury*: an encampment of the Royalist army, with the keep of the royalist stronghold in the distance; and the full moon struggling out from a mass of clouds, touching here and there the gigantic trees, and glimmering upon the morions and the cannon of the troopers. The design of this bold and clever drawing calls up remembrances of Macaulay's ballads—the technical execution deserves even more praise. As a piece of effect, the work is excellent: here and there a point may be *forced*, it is true, but the freedom of hand is admirable; especially in the attitudes and foliage of the trees, which have the vigour of some of the grand old landscape painters.

Those curious to observe the different manner in which two clever men will treat natural phenomena of the same order, are referred from Mr. Cattermole's landscape to the *Moonrise*, by Mr. Bright (364) the best landscape in the Exhibition Room of the *New Society*. Here, however, we have no historical association, nothing of romance, save what must belong to the hour in the quietest home-scene: yet out of a combination of tree and sward unmarked by any striking feature, Mr. Bright has contrived to give us repose in all its solemnity, in all its sweetness—and this without a single artifice. The depth of his colouring is only equalled by its richness—his freedom of hand is united with a due regard to finish. Mr. Bright exhibits other landscapes, *A Scene in North Devon* (73) being the largest—we may add, the most general favourite—parts of which deserve the high praise due to the work from which we have just parted. A certain flatness, however, and want of texture, are observable in the foreground: for the cure of this, we know not a better prescription than study of Copley Fielding—who is in nothing more felicitous than in the force and richness of this portion of his drawings. We need but instance his view from *Tilgate Forest* (152), one of the most attractive landscapes in Pall Mall East, altogether clear of a certain papery flimsiness, which (under pretext of transparency and aërial effect) has crept into more than one of the artist's larger landscapes.

Neither Society is rich in historical compositions, the *New* water-colourists, however, are the more ambitious. Mr. E. Corbould and Mr. Warren fly at high game in their scriptural subjects: for the first has essayed a *Christ and the Woman of Samaria* (391) and the second *Christ's Sermon* (106). It may seem sarcastic to say that both works are incurably *pretty:* but such is the truth. The expression which Mr. E. Corbould approached last year, in his drawing from the New Testament, has forsaken him on the present occasion. There is a certain grace in his work,—but the thing which will most strike the eye is a coquetry with delicate and gay colours, only sufferable in *boudoir*-art. In Mr. Warren's 'Sermon' we are not so much attracted by the Preacher come to deliver the most momentous message ever vouchsafed to mankind, nor by the Twelve, who are his chosen ministers, as by one or two costumes, rigorously correct, and obtrusively prominent, and one or two Egyptian heads, in which Mr. Warren turns his intimate acquaintance with Oriental life and character to good account. While looking at this clever display of mechanical skill, it was impossible not to recollect that to the fallacy, here somewhat flagrantly illustrated, Wilkie sacrificed his valuable life! It is true that Mr. Warren has not the invention of the painter of 'The Rent-day;' that he is not absorbed by the story in hand as earnestly as that conscientious and truth-loving man; but the principle is a wrong one, even though it fell into the hands of a Raphael, and the young Germans, with all their pedantic quietism, disdain of *ad captandum* ornament, and attachment to what is formally antique, are nearer to the root of the matter, because more spiritual. The true field of employment for Mr. Warren's peculiar talent is in such a composition as his *Arabs of the Bishereen Desert* (7), an impressive work, cleverly touched. —Mr. Corbould's elegance and tenderness find their best occupation in such subjects as *The Page* (92) or some of the fair ladies here exhibited, to whose smiles and satins he gives such a fascinating notoriety. In this popular style, however, he will find a formidable rival in Mr. Stone, whose *Ce n'est que le premier pas qui coûte* (269) is as nice a version of a Cymon's unreadiness and an Iphigenia's impatience as Art has recently afforded. Mr. Wright, too, may enter the lists with Mr. Corbould, in right of some half-score of elegant conversation pieces, which adorn the walls and the screens in Pall Mall East. Should foils be wanted, Mr. Richter's blue-eyed and cherry-lipped charmers will tell our beauty-painter whereabouts those *desiderata* abound.

Beside Messrs. Corbould's and Warren's drawings, the *New Society* has other figure-pieces of some pretension. In one of these (343) by Mr. Wehnert, Martin Luther is the hero: the redoubtable Doctor is disclosed to us reading one of his counterblasts against Papistry to a chosen circle of friends and fellow dissentients. This is but an ambitious failure: the preponderance of heavy red flesh-tints, and heavier black shadows, would drag down the composition were it twice as forcibly conceived. This is no longer water-colour art, but a clumsy attempt after oil, from which nothing can result but failure—the want of success holding proportion with the elaboration.

Better, after its kind, than the above, though more flagrant in its tones than we like, is the *Cinderella* (252, *New Soc.*) of Miss F. Corbaux. The spirit of the sweet old faëry tale must have been with the lady when she devised a *Clorinda* and *Tisbe* so spiteful—a heroine so innocent and graceful as are here before us. The swelling vanity of one sister, the bony shrewdness of the other, are capitally hit off: and inasmuch as caricature is easier than artless beauty, they are, after their ugly kind, much "worthier" than the oppressed sitter in the chimney-corner. Yet worse Cinderellas have been exhibited by men whose names, too, are graced by two magical initials. We naturally think of Miss Sharpe and Miss Corbaux in company:—the more so, since the

former, by one of the largest groups, contributed to the elder Water-colour Exhibition, seems ambitious of filling the void created by the death of her sister, Mrs. Seyffarth. And both (as Mrs. Jameson once expressed it, meaning praise the while) are essentially *womanly* artists. But Miss Sharpe's *Little Dunce* (110) is calculated seriously to disappoint those who have admired her talent, and hoped for its progress. Prettiness of feature and humour of expression, but imperfectly compensate for want of clearness in telling the story, for a glossy meretriciousness of colour, and, least of all, for more than negligent drawing. We might have been content, however, to overlook these faults, did not a certain *Una* (241), and a certain *Domestic Scene* (284) force upon us the impression that they are habitual, not exceptional. How good intentions can have become so bewildered, and merits so vitiated, it were a waste of time to imagine—the thing is now to sound an alarm, if, indeed, a chance of cure and return yet remain.

Turning to the works of the sterner sex, we must pause for a moment before Mr. Tayler's scene from 'The Vicar of Wakefield' (167), that often-painted crisis, when Vanity on horseback encountered meek Rebuke a-foot, returning from church. We have not yet forgotten Mr. Mulready's charming design of the redoubtable Sunday procession; but Mr. Tayler's arrangement of the figures is so totally different, that any comparison between the two groups would be absurd; and thus it is not from pre-occupation that we cannot forgive the artist for his version of the dear Vicar's wife. Complacent she was, we know—proud of herself, and prouder of her daughters—but then, she had the innocence (forgive the poor play upon words) of a *primrose!* Who, more readily than her mature self, fell into the snares of Lady Blarney and the Honourable Miss Skeggs? Now, here, she resembles one of those well experienced ladies far more strongly than she ought to do. Here, too, we miss the rural bloom of Olivia and Sophia: they are pretty and fresh-coloured coquettes—nothing more; Mr. Burchell and Moses have received ampler justice. There is a want of concentration in the whole group, which detracts from its effect; but Mr. Tayler improves, year by year, in firmness of hand.

The New Society has, of course, *its* scene from Goldsmith's ever green tale;—Mr. Absolon having chosen the moment of distress, when the Vicar is taken to gaol, accompanied by his family. Though this is the artist's most ambitious drawing, it is by no means his best. The painter's character lags behind the novelist's words—for pathos we have affectation; and we denounce this all the more unsparingly, believing Mr. Absolon capable of far better things. At all events, his simple figure (226) of *Mercy at the Gate*, from the 'Pilgrim's Progress,' though possibly a work of slight labour, is worth twenty such drawings as the above, being good enough in its graceful purity to make us ask for more illustrations of John Bunyan from the same source.

We had hoped, seeing that the Royal Academy doors open on Monday, to have this week completed our report on the Water-colour Exhibitions; but this is rendered impossible by the number of drawings still claiming honourable mention; the rest, therefore, another day.

MUSIC AND THE DRAMA

MADAME CARADORI ALLAN has the honour to acquaint the nobility, her friends, and the public that her GRAND MORNING CONCERT will take place, under the patronage of Her Majesty the Queen Dowager, in the Concert Room of Her Majesty's Theatre on FRIDAY, May 19. Principal Performers:—Mesdames Grisi, Persiani, Caradori Allan, Brambilla, and Alfred Shaw:—Signors Mario, Lablache, Fornasari, Brizzi, and F. Lablache. Pianoforte Solo, M. Dreyschock. Violin Solo, Signor Camillo Sivori. Conductor, M. Benedict. Arrangements are pending with other distinguished artistes.—Boxes, for Six Persons, 3*l* and 4 guineas; Stalls, 1 guinea; Single Tickets, 10*s*. 6*d*. To be had at the principal Music-sellers, and at the residence of Madame Caradori Allan.

UNDER ROYAL AND DISTINGUISHED PATRONAGE.—MISS DOLBY and MISS ORGER beg to announce their CONCERT will take place at the Hanover Square Rooms, on THURSDAY EVENING, May 18, 1843, to commence at Eight O'Clock precisely. Tickets, 7*s*. each, Reserved Seats, 10*s*. 6*d*., to be had of Miss Dolby, 34, Berners-street, Miss Orger, 10, Southampton-street, Bloomsbury, and at the Principal Music Shops.

ANCIENT CONCERTS.—The programme of the *Fourth Concert* contained many features calling for remark. One of these was the appearance of Herr Staudigl, who sang the song from 'Die Zauberflöte,' which he has made his own—another *aria*, by Mozart, with clarinet *obligato*, less familiar to us, besides taking part in some concerted pieces. Though he produced an unusual effect upon his lethargic audience, we never heard him to less advantage: this we attribute to the dragging and mechanical style of accompaniment prevalent at these Concerts—a drawback hardly to be overcome by the most peremptory singer, and not to any failure in his voice, or any deficiency of his wonted expressiveness. We know not how enough to reprobate the concoction which immediately followed Herr Staudigl's first song. This was one of Beethoven's sacred songs with pianoforte accompaniment,—transposed, scored, tagged with a chorus, and, of course, as ineffective as music so treated *must* be. We had hoped that the day of such experiments was gone by, at least at the Ancient Concerts, the repertory of which embraces all the classical music of Italy, Germany, France, and England. A German Hymn (author unmentioned), and sung by Madame Brambilla, with chorus, to Italian words, was another piece of manufacture, we suspect; at all events, it was not better worth performing than one of our own Tabernacle tunes, which would throw Orthodoxy into fits—so much is there in a name! But we could almost forgive the puerility of the above, for the sake of Gluck's exquisite solo and chorus from 'Armida,'—"E l'amor che ritien in catene." How this writer has escaped being placed among the highest order of melodists we cannot comprehend, save on the hypothesis that the world is unwilling to recognize two gifts in the same man, and hence Handel is always "*giant*" for the million, and Mozart *expressive*, &c. &c. Assuredly there are no tunes by any tune-monger ancient or modern, which will wear longer than Gluck's 'Che faro,'—no outpouring of sweetness more delicate, more fresh, or withal more luxurious than the strains of enchantment belonging to his chivalresque opera. The hearing of this delicious chorus, the very perfection of picture-music, and the eloquent enthusiasm of our Berlin correspondent, have revived an idea worth throwing out, which must, sooner or later, be realized. Why should not the management of Drury Lane give us 'Armida'? The work comprises every choral and scenic effect, in which that theatre is so strong, the drama has the old established charm of familiar romance; the music is as new to the English public, as if it had been written yesterday; and how full of beauty let every musician declare! We are confident that the suggestion is worth serious consideration for the sake of art as well as of profit. Returning to the Ancient Concert, we can now only record our delight in the repetition of the magnificent 'Credo' of Hummel's mass in D, and say that Mr. Phillips never declaimed his recitative from 'Belshazzar' with greater force and dignity,—and that Miss Birch, Madame Caradori Allan, and Mr. Bennett worthily filled their parts in the Concert. Callcott's glee, 'With sighs, sweet rose,' made us wish for Miss Hawes to lead it; the male counter-tenor, above all as a *solo* voice, bids fair to become a curiosity; but we are impatient of the last days of its reign.

CONCERTS.—The Concert Season may be said to have fairly set in with the entertainments given last week by Mr. Muhlenfeldt and Mr. Mudie, which seem to have given satisfaction to the clients of the two professors. The want of a commanding tenor singer admitted, London has rarely been so rich in the materials for a concert as this year: yet rarely have musical affairs looked more stagnant. The reason, we suspect, lies near the surface. The time is not far distant when the public will again call for orchestral accompaniment, to relieve the monotony of one opera song or instrumental *solo* after another. In proportion, too, as the taste for choral music advances, the desire for full performances must revive. Why then should not some competent and enterprising person prepare to meet the want, by *getting up* an orchestra, which should be exclusively at the service of concert-givers, especially for due rehearsal, without the chance of interference from theatrical engagements? It is needless to point out, that were such a body efficiently organized, not only would its performances stand a chance of attaining that precision which is not to be looked for from the heterogeneous bands now so rarely collected, but that the trouble of arrangement, &c. would be essentially simplified; while, thanks to the increased facilities of railway communication, there could be no want of occupation for a well-proportioned and well-trained body, to whom the most favourite and newest compositions of the classical masters of Germany and France were familiar.

HER MAJESTY'S THEATRE.—Acting upon the signal and unexpected "hit" made by Sig. Fornasari in 'Belisario,' the ruling powers at Her Majesty's Theatre have hastened to produce him in a repertory of parts, with few of which, it is to be presumed, he was practically familiar, thus gratifying public curiosity at the expense of the permanent reputation or further progress of the artist. We have had *Assur* and *Figaro* in rapid succession: and *Don Giovanni* was announced for last night. The result of such thriftless extravagance is already manifest: the enthusiasm of the town is cooling with respect to the new *basso*. Not a few have discovered that in 'Semiramide' he was not equal to the brilliancy of Rossini's music: not a few have perceived, that in 'Il Barbiere,' the *vis comica*, which ought to animate the creation of Beaumarchais and Rossini, was lacking: hence, on Tuesday, the greatest applause was given to the *Don Bartolo* of Lablache, while there was more talk of Tamburini than ought to have been current so soon after the brilliant appearance of his successor. For this we are sorry. Signor Fornasari owns certainly one of the most magnificent voices ever heard within the walls of any theatre: his person is prepossessing: there is an appearance, too, of zeal and conscientiousness in his performance, which is the best acknowledgment an artist can make for public favour. He deserves, therefore, to have had time given him, as well as opportunity,—time to reconsider defects and to heighten excellencies—and a judicious attention to this on the part of the management, would have been good, though long-sighted policy. As it is, the reputation which has so suddenly started up, may run down as suddenly: and it is well that the case should be fairly stated while there is a chance of retaining matters *in equilibrio*. Nothing that industry can do is wanting to the *Figaro* of Signor Fornasari: and inasmuch as the music is less figurative than that of *Assur*, he sings it with greater finish; but well-a-day for the merriment of the part! The opera would have been dull as a Requiem, but for the frolicsome activity of Father Lablache, who was never more whimsically droll, never more musically effective, but for the *smorfie* of Grisi, that comeliest of *Rosinas*, and blithe as comely, who was never airier in her executive flights. Signor Mario is a very graceful *Lindoro*, almost the best in our recollection, singing with greater refinement and flexibility than he has done this season. Signor F. Lablache is the least satisfactory of *Don Basilios*; but, on the whole, the opera is strongly cast, and admirably conducted. An odd proof of Signor Costa's entire command over his band was given on Tuesday—at the expense, we must add, of his musical scrupulosity. The well known duett, 'All'idea,' was begun in F, for the accommodation, we presume, of Signor Fornasari; towards the middle, however, of the final *stretto* the orchestra very unceremoniously resumed the original key of the composition: an effect which, though it passed unperceived by the audience, was, to our ears, more comical than welcome.

ST. JAMES'S THEATRE.—The engagement of M. Vernet has come to a close, without his inimitable farcical powers exciting the sensation which might reasonably have been anticipated. He has been well received, but not, as at home, eagerly followed; it was hardly to be expected, indeed, that a courtly London audience should thoroughly relish his broad Paris fun. Then, too, he has wanted playfellows. At home his irritability or joviality or ancient coxcombries break out in the worshipful company of such admirable supporters as Madame Flore, and Madame Bressant, and Odry, and Lafont, and Levassor. Here the one swallow has been expected "to make a summer," for M. Cartigny, clever though he be, and Madame Doche, were she twice as pretty and ingenuous, are hardly up to "his mark;" while M. Levassor, who has arrived to introduce the broadest Parisian *polissonerie*, has been exhibited by himself "as a star." By this time, however, the latter is joined by Mdlle. Déjazet, and their united gambols—more pleasant, we fear, than profitable—ought surely

to stir up mirth, this dullest of dull springs, if it be in the power of witty Impudence to do it!

COVENT GARDEN.—The precipitate closing of Covent Garden Theatre, after all the magnificent announcements made by the lessee, is a catastrophe which will occasion small surprise, either to the artists or the public. The disadvantages under which any person labours, who undertakes the management of one of those gigantic tombs (not temples) of the Drama are heavy enough; and if to these be added want of system and want of capital, the issue is certain. When we read that Madame Ronzi de Begnis was to appear after Miss Kemble contemporaneously with Madame Grisi in 'Norma,' that Madame Eugenie Garcia was to personate the hackneyed character, made her own by Malibran, and that Staudigl, by being thrust into a second-rate Italian part, was denied due opportunity of exhibiting his powers as a classical vocalist and a first-rate actor, we felt sure the undertaking was fast "nodding to its fall." But the end has come sooner than even we expected; too soon, indeed, to allow an opportunity of reporting on these ill-chosen novelties.

MISCELLANEA

Paris Academy of Sciences, April 17.—A paper on the voltaic pile was read by M. Delarive.—M. Cahours made a communication respecting an oil used in perfumery, which is obtained from the heath called *Gaultheria procumbens*. The interesting portion of this communication is that the spirit of wood, which has been found only in pyroligneous products, exists in this heath under the influence of vegetation.—A communication was received from M. Hommaire-Dehel, on the difference of the level between the Caspian Sea and the Sea of Azoff. Several scientific men have been charged by the Russian government to ascertain the level between these two seas; but the results have differed so much that a verification was necessary, and this was undertaken by M. Hommaire-Dehel, in 1838; but it was not until September, 1839, that he could establish his points of survey. M. Hommaire-Dehel, now reports that 18.30 metres is the difference of level between both seas. It results, from the observations made by M. Hommaire-Dehel on the shores of the three seas of Southern Russia, at the mouths of the different rivers and streams in the steppes of Astracan, and at the sea of Azoff, that the Caspian sea had formerly a much higher level, and that it was united with the Black Sea, at a period anterior to any existing historical records. Already this idea as to the junction of the two seas has been maintained, but it was said that the Black Sea had become lower by piercing its way through the Bosphorus, and shedding its waters into the sea of Marmora. The sinking of the Caspian Sea has been accounted for by the lowering of the basin, but M. Hommaire-Dehel gives an explanation of this, which he conceives more natural, by observing that the Caspian Sea has very few tributaries, and that a diminution in the waters of the Oural and the Volga has been a sufficient cause for the lowering of the level of this sea.—*April* 24.—A second paper was read by M. Delarive on the voltaic pile.—A paper on the torpedo was received from M. Matteuce. The author states that he has tried a number of experiments, the result of which is to show the analogy between the electric organs of the torpedo and muscular contraction.—M. Becquerel read the report of a communication from M. Duport, on the silver mines of Mexico.—M. Regnault read a report on the apparatus of M. Chuart, for indicating the presence of gas in mines or elsewhere, so as to enable persons to guard against explosions. The report states that, from the delicacy of the apparatus, it will not answer the purpose contemplated.—A paper was received from MM. Dangin and Flandrin, on a series of experiments, for the purpose of ascertaining whether lead and copper really exist in the blood and intestines of man in a normal state; and they reported that they have come to a conclusion that they do not. As regards poisoning by either of these metals, the authors of the paper state that they are able to discover it, if mixed only to the extent of a hundred-thousandth part with organic matter.

M'Pherson's China.—In the review in your paper, of the 5th November, 1842, of my 'Two Years in China,' I observe you remark on the striking similarity between certain portions of my narrative and that of Capt. E. Bingham's. The cause of this will at once be obvious when I tell you, that the gallant captain has pirated whole passages from articles I had contributed to the 'Chinese Repository,' and transferred them verbatim to his work as his own. In justice to myself, as well as to the public, it is but fair that you give insertion to this letter in your valuable journal.

I remain, &c.

Mucktul Hydrabad. D. M'Pherson, M.D.
23rd Feb. 1843. Madras Army.

Metropolitan Improvements.—A Bill has been brought into Parliament by the Earl of Lincoln, "for the better regulating the buildings of the metropolitan districts, and to provide for the drainage thereof." The principal enactments relate to strength of walls, construction of foundations, &c., but those of most interest are to secure proper ventilation and drainage in the dwellings of the poorer classes. These set forth that the walls of no house shall be built higher than ten feet from their foundations before its drains shall have been built and made good into the common sewer, or if there be none, into proper and sufficient cesspools; that with regard to houses already built, and not properly drained, the Commissioners of Sewers shall be empowered to require their owners to construct such drainage as the proposed act will require of the builders of new houses; that no house, built or to be built, shall be without that accommodation, which, for the sake of health and decency, every house ought to have; that there shall be no underground room, or cellar occupied as a dwelling-place, unless it shall contain 100 square or superficial feet, shall have an open space or area adjoining its front, back, or external side, of three feet in width, and unless it shall have a window opening into such area, together with a fire-place and proper flue; and that no street shall be formed of less width in every part than 30 feet; no alley, with one entrance, of less than the same width; no alley, having two entrances, of less than 20 feet in width; and "that every dwelling house which shall be hereafter built on any old or new foundations shall have an enclosed back-yard, or an open space of at least one square (that is, 100 square or superficial feet), exclusive of any building therein, except where such dwelling-house shall be built on foundations either wholly or partly old, then such open space may have buildings thereon, but not to be carried up beyond the level of the ceilings of the underground and ground floors."

The Temple Church.—The very necessary addition of a font has recently been made to the Temple Church, which is placed on the south side of the entrance in the Round Church. It is cut out of one fine block of Caen stone, after a beautiful example in Alphington Church, near Exeter. Its form is circular, narrowing towards the base. The middle and lower part consists of interlaced arches springing from twelve columns in low relief. The upper portion has a rich continuous flowing frieze, containing twelve compartments; within these, mingled with the scrowl, are grotesque representations of man, dragons, birds, and various animals, mostly at war with each other. An allegory is thought by some to lurk in these grotesques, intended to represent the state of nature induced by the fall, in contradistinction to a state of Grace which follows Baptism.

Two Antique Stone Coffins have been found by the excavators employed on the Rouen Railroad, each covered by an enormous semi-circular stone lid, and having immediately above them a layer of vegetable earth, though buried to a depth of three metres in the sand of the plain. The first, which was in all respects sound, contained only a phial and a little dust. In the second, which was broken, and had evidently long been so, notwithstanding the consequent admission of moisture, the skeleton was found entire, and in such high preservation, that not a tooth was gone. The figure is a woman's, with the feet turned towards the west, at once rebutting the presumption of Christian burial. The tomb has neither sculptured ornament nor inscription; but between the thigh bones of the skeleton were two small rings of copper, and two bronze Roman medals, on one of which it is believed, that the head and name of Constantine may be traced. At the feet were a small vase, in reddish earth, and five glass vases, two of which were broken in the getting out, and the remaining three are remarkable for their dimensions and elegance.

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